

EDMONTON FOLK

MUSIC

Festival

\$2⁰⁰



GALLAGHER PARK • AUGUST • 11 • 12 • 13

PROGRAM BOOK

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Tenth Anniversary Festival

Welcome to our



As I sat in the rain last year many thoughts were going through my mind, becoming artistic director of this wonderful festival was not one of them.

However, here I am. I've studied our past festival as well as many other festivals. I've listened to concerns. I've bounced ideas off many of my colleagues and I've come to a conclusion: We are in great shape artistically.

For our tenth anniversary festival I have tried to walk a fine line between keeping the lineup fresh while remaining loyal to our past performers. I believe we are somehow traditional but modern at the same time.

Among the strengths of this year's lineup are a strong cluster of acoustic guitarists, intelligent songwriters, women appearing on main stage and Edmonton artists.

I would like to pay tribute to my predecessor, Holger Petersen, who has steadily improved the programming each

year since 1986 and has helped to make Edmonton become of "the" places to play. This has made my job a lot easier.

I hope to take the festival a stage further during my three-year term. While we will keep our feet planted in Canadian and North American music, we must reach out with both arms to embrace music from around the world. This will take time and money and thus I hope for a creative "step up" in 1991, providing we have two financially solid years.

This weekend, however, nothing else matters, but the sheer joy of making and sharing music together.

Terry Wickham
Artistic Director

The Edmonton Folk Music Festival PROGRAM BOOK

EDITOR

Silvio Dobri

ADVERTISING

Roberta Magnusson
Ken Pappes

TYPESETTING

Access
Hunky Dory Enterprises

PRINTING

Westweb Press

COVER

Terry Leonard

CONTRIBUTORS

Candas Jane Dorsey
Peggie Graham
Helen Metella
Lynette Maurice
Bruce Steele

OFFICE

General Manager
Loro Carmen

ARTISTIC DIRECTOR

Terry Wickham

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Office: 9722 102nd St.
Mailing Address: P.O. Box 4130,
Edmonton, Alberta T6E 4T2
Telephone: (403) 429-1899

TABLE OF CONTENTS

Sponsors	6	Just for little folks	70
Sharing music	7	Kids' maze	74
Edmonton folks flock to the festival	8	Draw picture or write your favorite performer	75
A festival for all ages	10	What is it?	77
The festival in pictures	11	Discography	79
Performers	31	Keepin' our customers satisfied	84
Site map	44-45	Last minute changes	85
Takin' the music to the folks	63	Concert line-up	86
Crafts	67		
Come talk to the animals	69		



Workshop Schedules

Patrons who purchase the program book will also be given the festival's workshop schedules. If you purchased your program book before coming to the festival you must show the book at the gate or to a book seller before you can get a workshop schedule.

First Aid

Medical personnel is ready for any emergency in the tent situated between the main stage and Stage 4

Lost or found child?

Check with the Information tent near the main entrance - North Gate. Announcements about lost and/or found children are made from stages.

Lost or found articles?

Check at the Information tent near the main entrance - North Gate

Water

You can fill your water containers at the taps located between the food concessions and the community hall.

Telephones

Mobile pay phones are located near the Records tent.

Records

Albums by artists appearing at the festival can be found in the Records tent situated between Stage 4 and the Community Hall

Pedal and Park

Ride your bike to the festival site. We provide supervised bicycle parking. It's free!

Board of Directors

Agnes Brennan, Chairman
Maureen McCaw, Vice-Chairman
Lynda Talviste, Vice-Chairman
John Copoc, Secretary-Treasurer
Richard Bouley
Kim Larsen
Don McPhee
Percy Odynak
Franklin Siemens

On behalf of the board of directors, the staff and the volunteers welcome to the tenth annual Edmonton Folk Music Festival.

Little did we know when this began that we would be here celebrating our 10th anniversary milestone as one of the most highly respected folk festivals in North America. Our festival is noted for its family atmosphere, but like all families, one must work hard to overcome the obstacles placed before us. Last year's rain was an example of the spirit and camaraderie of the festival. That togetherness is

here to stay long after the last rays of the sun go down over the city skyline on the evening of Aug. 13.

We ask you to sit back and let yourself become part of the fun and excitement of the festival's 10th anniversary celebrations. Settle down to an hour, an evening or a weekend filled with music, laughter and love - a good recipe for a long and happy life.

Agnes Brennan
Chairman
Board of Directors

A special thanks

This festival would not have taken place without the foresight of those who have gone before as well as those who are still with us here today. To this group of dedicated individuals we say: "Thank you."

Without volunteers the festival could not happen. We have grown in rank from the first festival that marked Alberta's 75th anniversary - that's evident. From among our first-year volunteers we find the following have stayed with us year after glorious year:

Eric Allen
Leni Balaban
Bill Barclay
Agnes Brennan
Jim Brennan
Silvio Dobri
Jim Duffield
Dennis Franz
Frank French
Murray Gallant
Simone Gareau
Fraser Gibson
Chalaundrai Grant

Cynthia Grant
Josie Hall
Nora Harris (Turnball)
Brian Henke
Donna Johnston
Lance Lalonde
Ken MacGregor
Colin MacKenzie
Donna Mackay
Don McPhee
Pat Olsen
Anita Satanove
Arlene Shwetz

Karen Sutherland
Randy Swinarski
Donna Staszewski
Neil Storeshaw
Lynda Talviste (Carlton)
Dr. Ben Toane
John Walker
Tex Waters
Brendi Walls

If we forgot anyone's name, please accept our apologies, but also let us know.

From the Mayor



It is my pleasure to extend greetings from the City of Edmonton to all participants in the Edmonton Folk Music Festival. I hope you will enjoy the many talented performers who are scheduled to entertain and delight you.

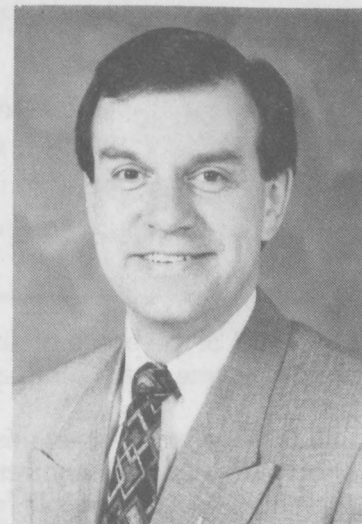
Edmonton is well known for its hospitality and for its cultural mosaic. The folk festival is a highly successful reflection of the city's rich diversity.

Congratulations are in order for the organizers of the festival as you celebrate the 10th anniversary of this marvelous festival!

A handwritten signature in dark ink, reading "T. Cavanagh".

Terry Cavanagh
Mayor

From the Minister



Marking its 10th anniversary this year, the Edmonton Folk Music Festival celebrates its established position among Edmonton's wonderful summer festivals. Welcome to all who come to listen or are part of this year's sparkling list of entertainers.

With names like Jane Siberry and Timbuk 3, we can see that the festival is more than folk music. It presents a feast of musical styles for even the most discriminating of musical tastes. Music lovers of all kinds can treasure the festival, as its long list of diverse and loyal fans proves. I would like to thank the many organizers and volunteers who make this outstanding family-oriented event possible.

Congratulation to you all and best wishes for the biggest and best Edmonton Folk Music Festival ever.

A handwritten signature in dark ink, reading "Doug Main".

Doug Main
Minister of Culture and Multiculturalism

Happy anniversary!

Happy anniversary fellow folkies and welcome to our 10th annual music festival!

Congratulations to all those who helped and are still helping to make it happen.

Thanks to our patrons, sponsors, volunteers and staff.

Special thanks goes to the executive and board members for their help, co-operation and support.

An extra special tribute to the 34 volunteers who have faithfully served the festival for each of the past 10 years. Our hats are off to you.

A great big welcome to Labatts Brewery as our first major corporate sponsor.

It is my personal goal to manage and market the festival in ways that will enhance its growth by securing funds for contracting performers from around the world to participate in our festival.

I'd like to take this opportunity to hear what you think of our festival. I invite you to visit our promotions tent and fill out a survey form which will provide us with information to plan next year's festival.

I'm sure you will find the tenth anniversary celebrations enjoyable and full of fun.

Loro Carmen
General Manager

Co-ordinators

Airport Hospitality
Vicki Fannon

Beer Tent
Peter Rowe
Jim Sharpe

Bike Lock-up
Patti Sinclair

Bingo Crew
Agnes Brennan
Sandi Deguire

Box Office
Pat Olsen
Cash Control
Rob Simmons

Concessions
Claude Witherly

Crafts
Mary Anne Trann

Environment
Josie Hall

First-Aid
Karen Sutherland
Randy Sivinarski
Julie Lazaruk

Gate
Melody Burton

General Store
Bill Rowe

Hotel Hospitality
Lynda Talviste
Dan Collins

Information
Janet Fletcher
Kathleen Morrow

Instrument Lock-up
Nancy Hawkins

Kids Area
Lynette Maurice

Media
Jolayne Motiuk

Newsletter
Christine Vriend

Office
Dawn Callan

Party
Barb Martowski

Photography
Tom Turner

Program
Silvio Dobri

Promotions
Roberta Magnusson

Raffle
Terry Fannon

Records
Janet Kozma
Suzanne Kristie

Schleppers
Security
Richard Bouley

Shuttle
Frank French
Fraser Gibson

Signage
Kelly Nettleton

Site
Randy Liberty

Site Hospitality
Tom Coxworth

Stages
Dennis Franz
Curt Farvolden
Dave Charette

Traffic Control
Noreen Tate
Michelle Friesen

Sponsors



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A & W (Chiro Foods Ltd.)
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Alberta Wildlife Park
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The Canada Council
Touring Office

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Edmonton

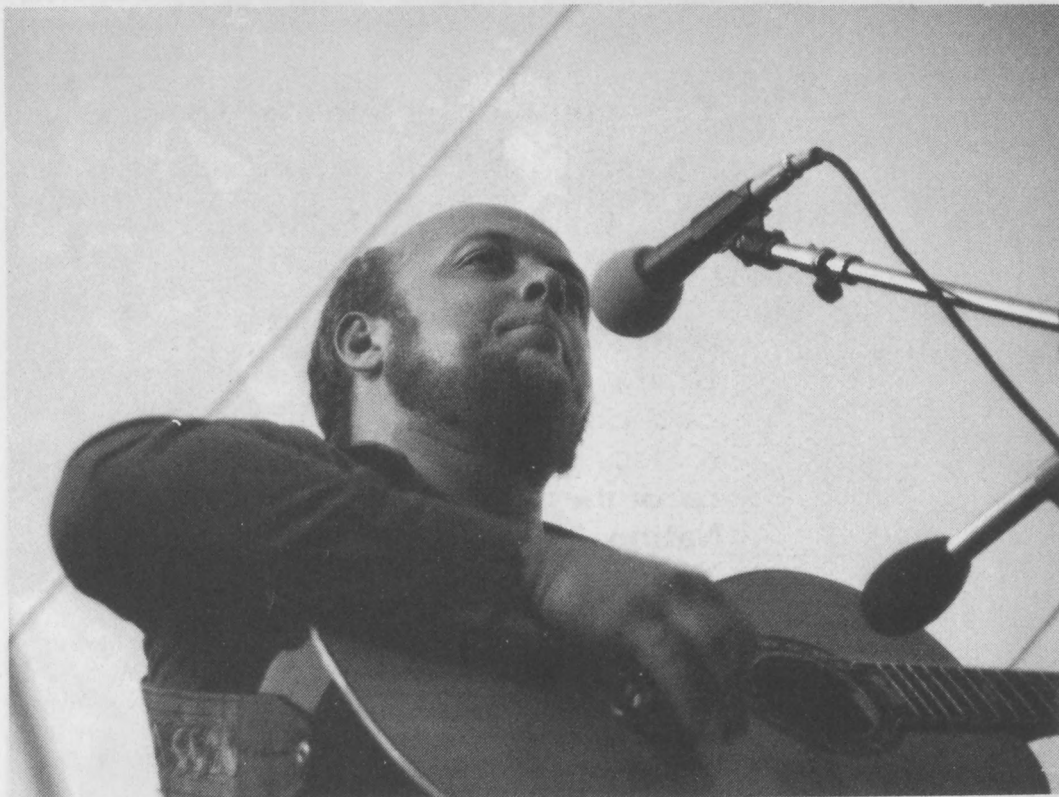
City Lumber
Cloverdale Community League
Condon Bar
Colorfast
Criterion
Duncan & Craig Lawyers

Edmonton Convention and Tourism
FASCO Rentals
Fruehauf
Glen Anderson's Cell City
HMV Records
House of Tools
HUB Mall
Hunky Dory Enterprises
Jazz City
K-Days
La Guitare Classique
National Trailer
Northgate Trailer
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The Paint Shop
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Sokil Express
Sound Connection
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Stony Plain Records
Students' Union Records
Summerfest
Travel Alberta
Wardair Canada
Waterloo Mercury Lincoln
The Works
Yamaha Pianos and Organs
Zoryana Resale Boutique

A chance to share music



By STAN ROGERS

One bitterly cold night in 1963, shortly after my 13th birthday, I sat in the upstairs room of a coffee-house, amazed at what I was hearing. Three musicians sat there for hours, trading songs and stories and teaching each other new licks. My first store-bought guitar sat forsaken in my lap, and I was too young and impressed to open my mouth. But it was wonderful. I remember thinking that some day I'd get a chance to share music that way - just sitting there, playing songs, telling stories and explaining how I do the things I do.

Festivals are like that.

Festivals are much more than simply a series of open-air concerts. They are more than an opportunity for musicians to get together and get brought up to date, though musicians often claim with a grin, that festivals exist so that they can meet all their old buddies, get paid, and eat and drink for free. Festivals are an opportunity for the tongue-tied 13 year olds to see close up just how that lick is played; for the aspiring singer to learn new methods of voice production; for the songwriter to see and hear up close just how the songs affect the listener; and most of all, for people to meet one another in a moment where nothing else matters but the joy of making and sharing music together.

**The Edmonton Folk Music Festival
notes with sadness the passing of
the following since the last festival:**

**Jim Brewer
Roy Buchanan
Jethro Burns**

**James Bryant
Blackie Cool
Larry Exum**

**Felix Leclerc
Leon McAuliffe
Roy Orbison**

Festival not to be missed

By CANDAS JANE DORSEY

Ten years, yet the Edmonton Folk Music Festival seems so new. Yet on reflection, I realize that we take it for granted now, too. That it has become such a part of the Edmonton summer that people tell time by it. I have proof of that.

"Most of my summer canoe trips have been cut short," said Nora Abercrombie, editor of the Edmonton Bulletin and long-time festival goer, "because my husband insists on being back for the folk festival." Now these are not two-week camping holidays—these are serious three-month sojourns in the wild country around Lake Athabasca and sometimes it's not so easy to get out of the woods and back to Gallagher Park on time—but they always manage. Maybe her canoe trips would last longer, but "summer would not be complete without the folk music festival," says Nora. My friend Sharon Grant, who for the last three years has been a volunteer staffing the information tent, also counts the seasons by the folk fest. "As far as I'm concerned, when I take out my longjohns to wear them on Gallagher Park hill for the Saturday evening concert, summer is officially over".

The festival can be a marker of significant life events, too. For Sharon, her first Edmonton Folk Music Festival was also the first time she saw the Northern Lights, three months after her immigration to Canada—and she remembers that Stan Rogers was on stage singing Northwest Passage.

For Brian Paisley (of Chinook Theatre



and The Fringe fame), the festival was one of the models in planning the summer theatre festival. "For me, the folk festival has been one last lie in the sun before we get into the madness of The Fringe," he says. "The folk festival is well organized, highly entertaining and there are lots of things going on. It was the kind of atmosphere I wanted for The Fringe. I wanted to combine theatre with things happening in the parks. The folk festival is a good example of that.

"The August festivals, maybe because they're the last of the year, tend to catch that community spirit - they're very popular festivals and they're interconnected with the community. It's a spiritual shot in the arm for us".

I asked John Campton, co-ordinator of the LiveLine, about the place of the folk festival in the city's festival scene. "It's the

most historical kind of festival," he said, "the original 'everybody getting together and listening to music in the park' kind of thing. Music festivals gave rise to every other festival in modern times. They're the paradigm for all the others, the model for people getting together and enjoying a sense of community—sufficiently rare in these unenlightened times!"

"We changed our dates so as not to overlap the folk festival," said Marc Vasey, of Jazz City and the Edmonton Jazz Society, "and I think that one of the ways I like to describe the event, in the context of the whole festival scene, is as another flavor on the plate, part of the palette of color we're very fortunate to have here in Edmonton." An acquaintance of his, an investment banker whose firm has offices all over the world and "who could live anywhere" has chosen to

live in Edmonton because of the summer festivals.

"I believe in the importance of our festivals," said Vasey. "I really think that not just the festivals themselves but the city, the provincial and federal governments have a responsibility to encourage these cultural events which widen cultural norms and are so important to the quality of life."

Quality of life is not an abstract idea. The thousands of fans who keep coming back to the folk fest and the ones who come for the first time find a sense of community, enjoyment and relaxation which is down-to-earth and nourishing. A first timer last year, a woman who lives in the neighborhood above Gallagher Park summed it up well: "I liked the family flavor it has. People were there with their kids and the kids were all really good. Everyone was having a good time. The kids could run around and no one worried about them getting lost. It was more down-home and less old-hippie than I expected. It managed to have an urban flavor and still be jolly and folksy and family-like."

"There was also more variety in the music and more variety in the people who were there. It was not a homogenous crowd, yet lots of people knew each other. And it was very low pressure: there wasn't much shuffling for position and how people dealt with territory was interesting. One of the things I liked was how polite everyone was."

"It's the spirit of the thing. True, there was all that rain, and at one point the lights all went out, but the group kept playing. My photographs all show lots of wet slickers and brightly colored rain gear and the city in the background—it was quite gorgeous really."

Sharon Grant echoes her when she says: "It's incredible, the people who keep coming back year after year despite the rotten weather—and bring their kids—because they feel the experience of the music is more important than the fact that the kids might get wet."

Nora Abercrombie, too, mentioned the "dedication of the fans, thousands and thousands of fans sitting on the hill under umbrellas . . ."

Yet somehow I remember the folk festival as sunny and clear. I remember the paradox of having to prevent raging sunburn all day, only to have to pull itchy wool



"The folk festival changed radically over the last five years . . . It's music for everybody."

sweaters over toasted shouldres once the exquisite, starry—and chilly—night fell. I remember sitting in this remarkable natural amphitheatre filled with the amazing euphoria only exceptional music can bring. Which year was it that the rather lugubrious Four Strong Winds finale became suddenly electric when Ellen McIlwaine went on to sing her famous Goodnight and then Roy Forbes—and all of us—swung into I Shall be Released?

These days it has turned into a kind of cliché to talk about unifying moments in public performances, but that's what it felt like. That's what the whole festival feels like now. Elephant Ears to ethnic food, kids to "old folks" (like me who can remember when there wasn't an Edmonton Folk Music Festival at all, a long, long decade ago), bluegrass to blues, electric to eclectic—it all comes together "on the hill" - and stays together as community spirit.

"The Edmonton Folk Music Festival changed radically over the last five years," said Abercrombie. "It has changed the attitude about what folk music is, made it a lot more broad, which means now everybody wants to go. There are 13-year-old heavy-metal boppers out there on the hill running around with their grandparents. It's music for everybody."

Candas Jane Dorsey is an Edmonton author and freelance writer

Our folk festival an all-ages affair

By HELEN METELLA

It didn't give me Elvis, it didn't give me God and it certainly never, ever, gave me whiter, brighter socks.

But the Edmonton Folk Music Festival has nonetheless been integral to several significant moments of "Eureka!"

The first such cry was triggered when - newly arrived in town - I was bowled over by a unique group of unknowns called k.d. lang and the Reclines. They staged a dazzling debut at the 1984 festival.

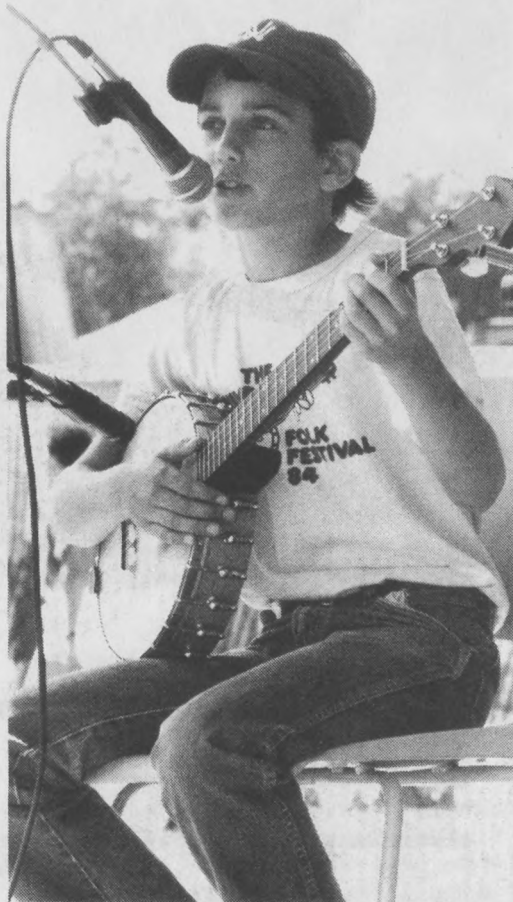
As k.d. and crew bounced conventions off the ceiling, I remember thinking that, obviously a lifetime of Maclean's magazine and the Royal Canadian Air Farce hadn't really prepared me for life outside Central Canada. Western cliches I wasn't even aware I was burdened with began crumbling.

When colleague Alan Kellogg subsequently played me a wickedly witty album by Saskatoon-raised songwriter, semi-recluse and early folk festival performer Don Freed, when festival guest Townes Van Zandt cracked my heart with a few well-chosen rhymes, and when Rare Air taught me to appreciate bagpipes, the light bulb flashed again.

Folk music, as defined by our folk festival, permits life to slow down as we reflect on things clever, exotic, even spiritual.

Our oddball festival repertoire is also an eager expression of tolerance by the performers and the audience. It's refreshing to rediscover each year that there are compelling reasons for playing and enjoying music which have more to do with understanding other people than with individual ambition.

Reviewing the annual cornucopia of music that Don Whalen and later Holger Petersen and now Terry Wickham, assembled for our delectation since 1980, I



realize it's no coincidence that Edmonton has been the springboard for such newly celebrated talents as lang, Mo Berg (leader of The Pursuit of Happiness), Colin James, Mark Korven, EdJE, Gaye Delorme, Eddie Patterson and Mothers.

We know a novel musician when we hear one and this festival's been responsible for much of that worldliness.

Although promising local musicians have some legitimate beefs about the percentage of time they've spent on the festival stage, the informed audience is a benefit they can draw upon, too. Pleasing the festival's array of clientele - from families to fellow musicians - only increases a musician's widespread appeal in a country that has such a small population as ours.

As a cornerstone of Festival City, the folk fest also adds to Edmonton's character and reputation - qualities that underline why many of us stick around this neck of the woods.

A vibrant arts scene says people here are creative and resourceful. We respect the communication it fosters. Here we're open to stimulating thought. That seems a far more valuable and enduring contribution than boasting about our champions.

Although we take it for granted, the folk festival is an all-ages affair. Too much music, it seems, is hidden from popular view because it's played exclusively in licenced venues or because it's not deemed conducive to the selling and quaffing of beer. Each August the folk festival shows us how much we miss with such narrow vision.

Finally, the festival has given us memories - no small feat in a city where an inconsistent economy has created a continuous turnover in the population. The folk fest and other shared experiences are the glue that bind us together.

Reflecting upon all this during a perfect star-lit night in Gallagher Park elicits another one of those marvelous moments of "Eureka!"

Much of what makes Edmonton a nifty, pleasant city is bound up in the fact that it's a place which has sustained a quirky, medium-sized festival in the centre of town for 10 years.

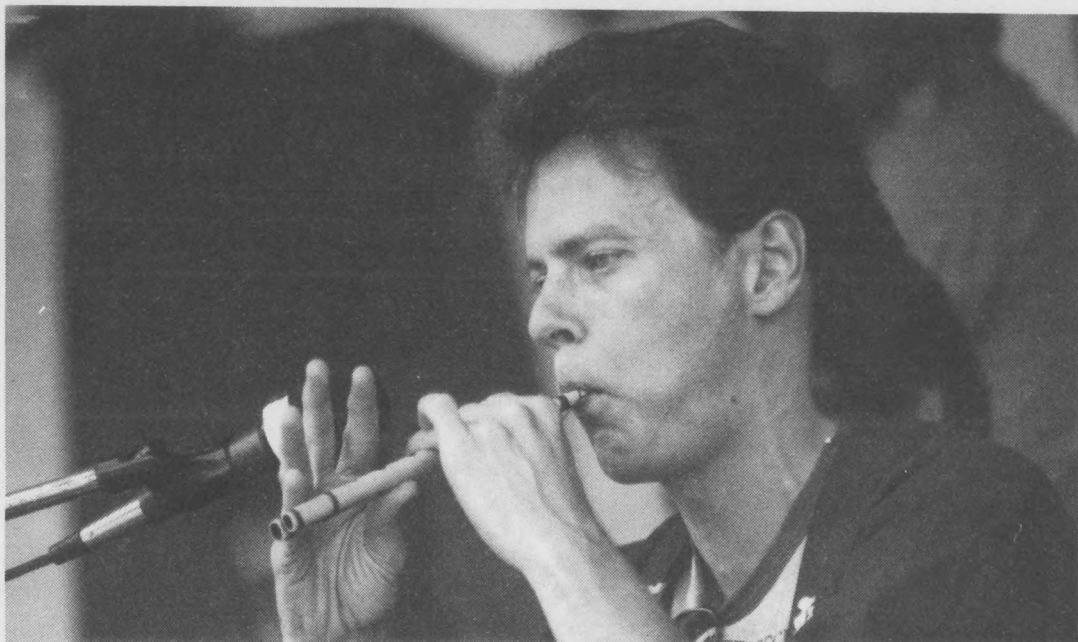
Like the city, the festival has grown and matured. But it's done so quietly, independently and differently than all the rest.

Neither the biggest nor the best-known, both city and festival share a special knowledge that people here grasp and people out there are still searching for: big and famous isn't as gratifying as this.

Helen Metella is a columnist and music critic for The Edmonton Journal.

A pictorial look at past festivals

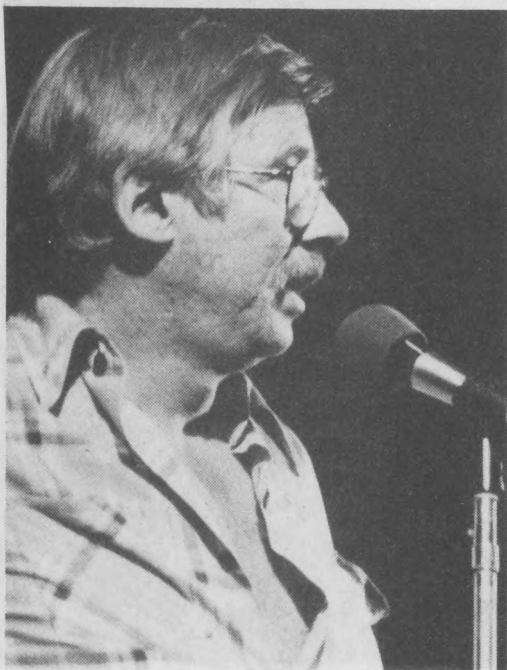


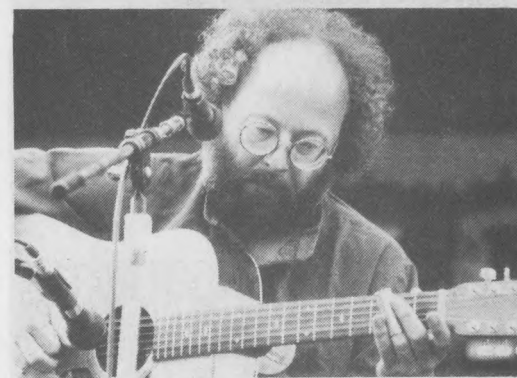
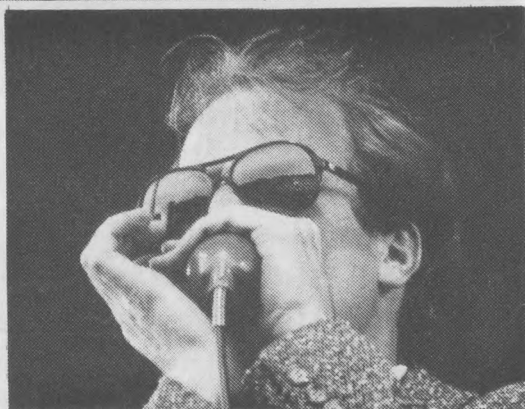


1980

“I remember Don Whalen attending one of the early Winnipeg festivals and saying that he’s going to have one in Edmonton. And the next thing I knew he had me hosting your first festival. Your festival—like a lot of things done by community-oriented people - just grew and as it grew so has the circle of friends one makes at these summer events,”

Author and broadcaster Peter Gzowski





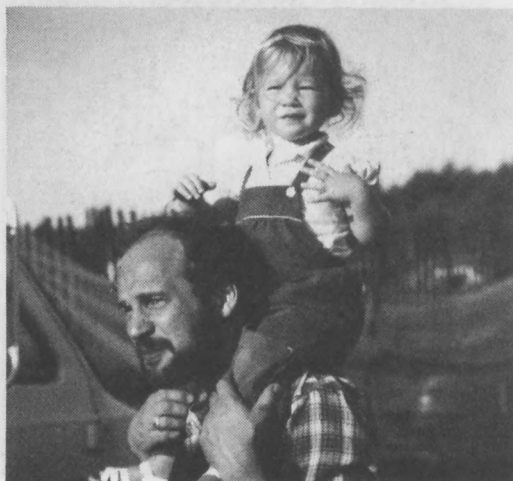
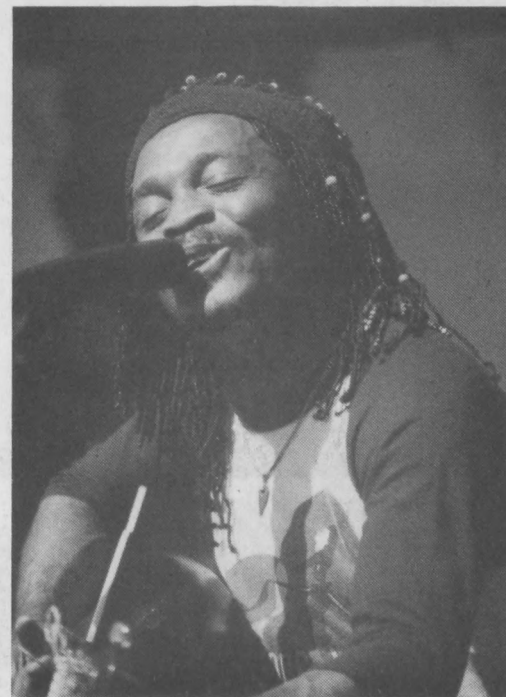


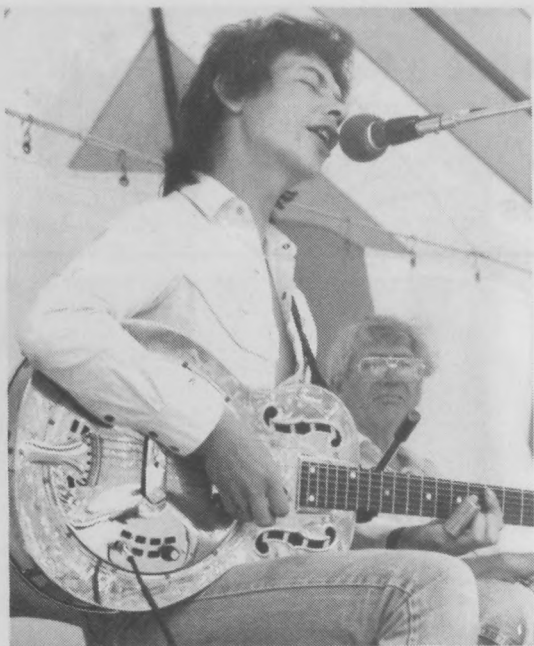


“Attending the festival is a like a family reunion. It’s a songwriters’ festival and it’s great to rub shoulders with your peers.”

Singer-songwriter Roy Forbes

1981



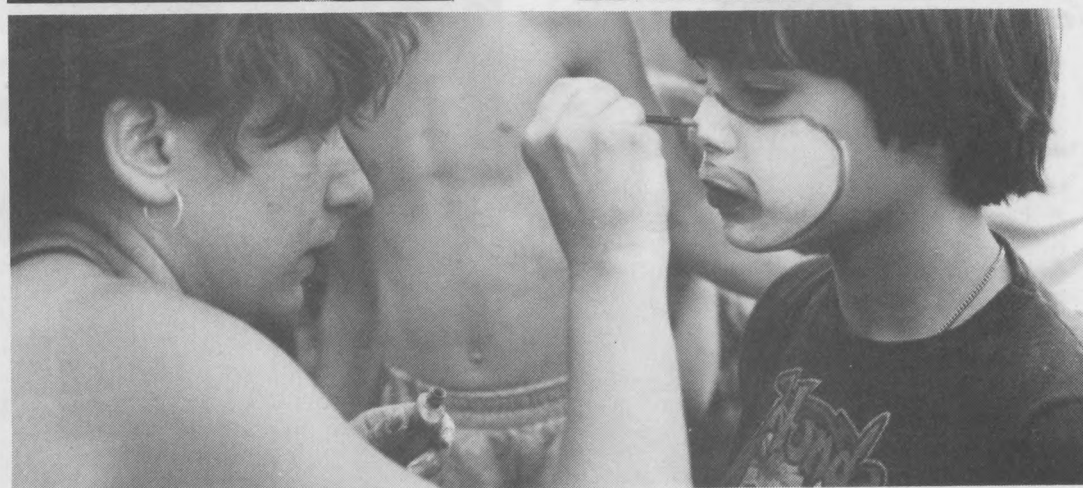


"Your children's program is most innovative. It's not just games to keep the kids occupied, but there is music and stories for them, just like for the grownups."

Singer-songwriter U. Utah Phillips

1982





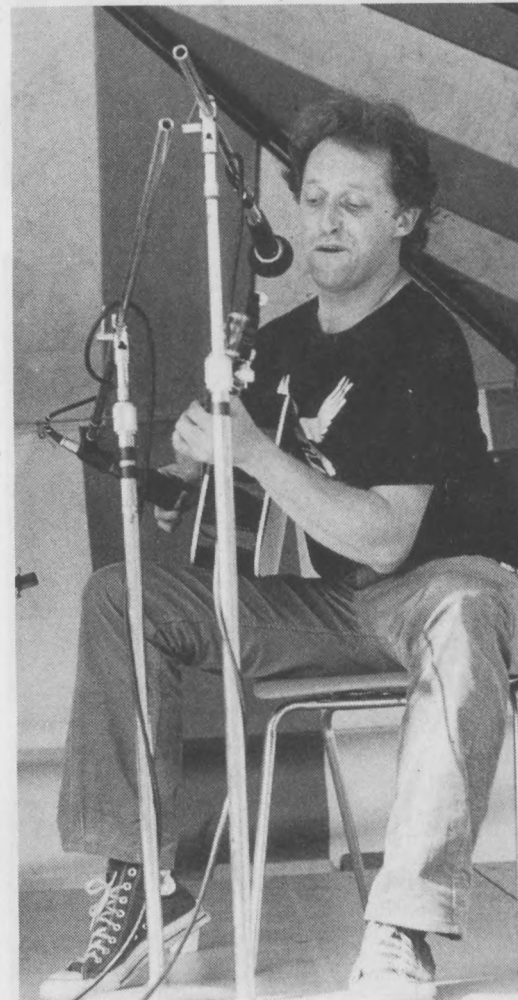
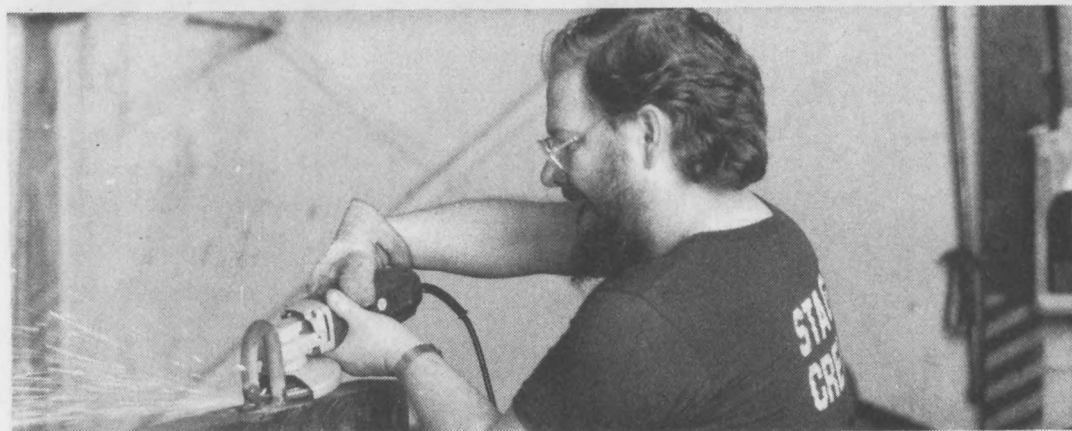




1983

“It’s great for local musicians because we benefit greatly from the festival through exposure to other musicians as well as exposure to new audience.”

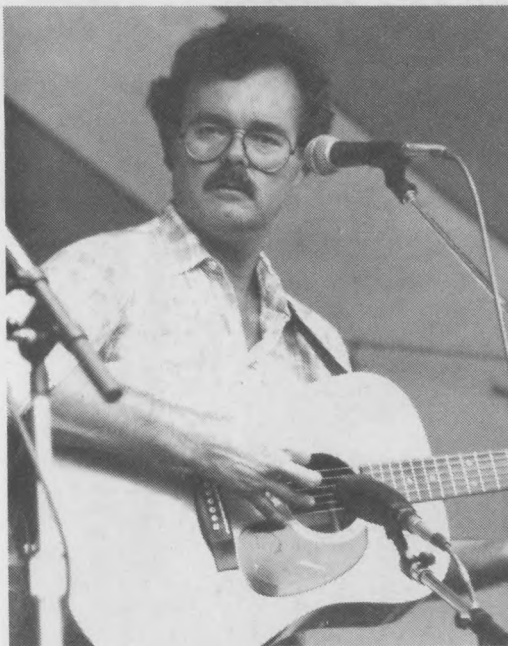
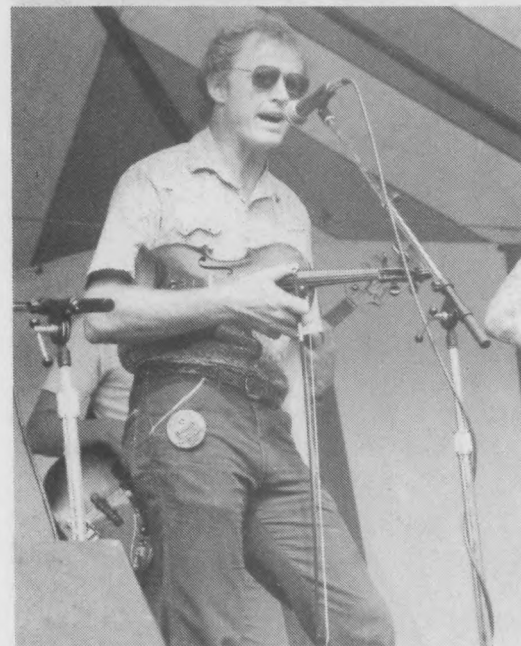
Harmonica virtuoso Rusty Reed

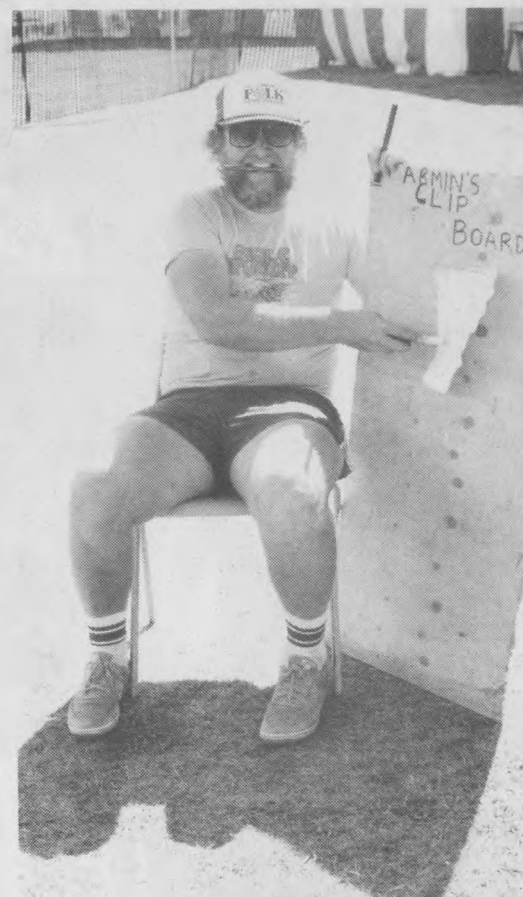


“First time I played at the folk festival I thought I had died and went to heaven. The camaraderie between the musicians, the playing and jamming was just great.”

Singer-songwriter Lesley Schatz

1984



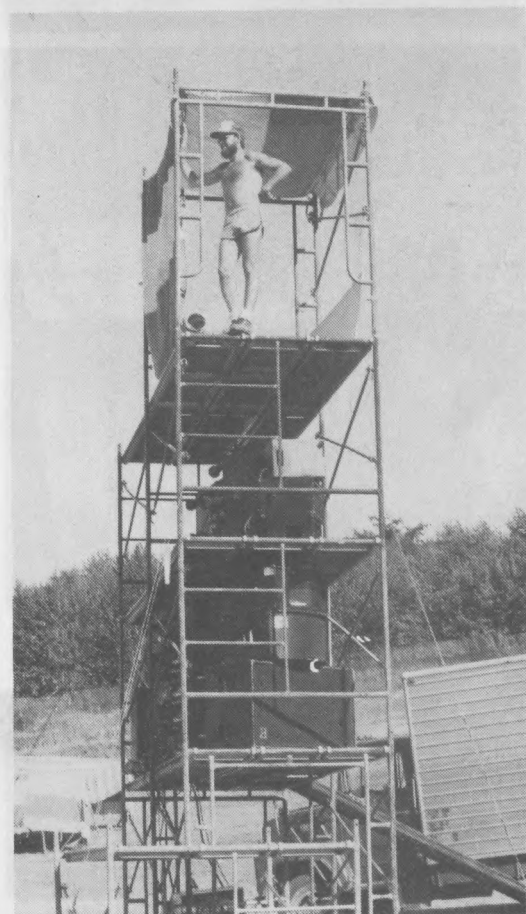
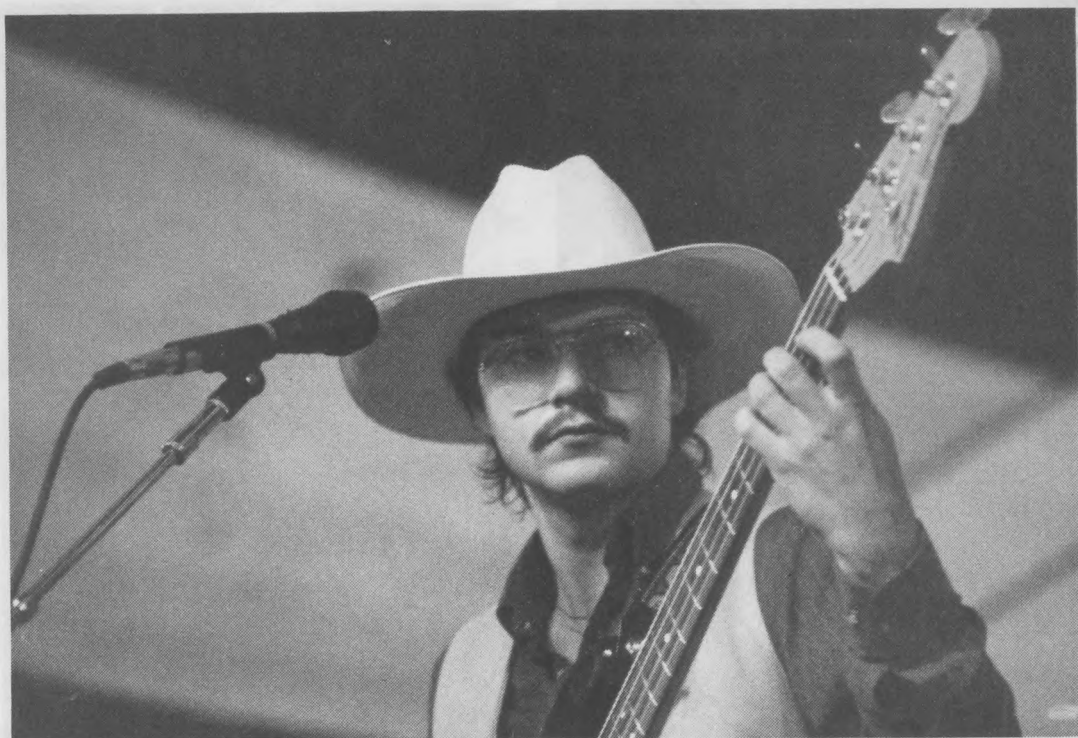


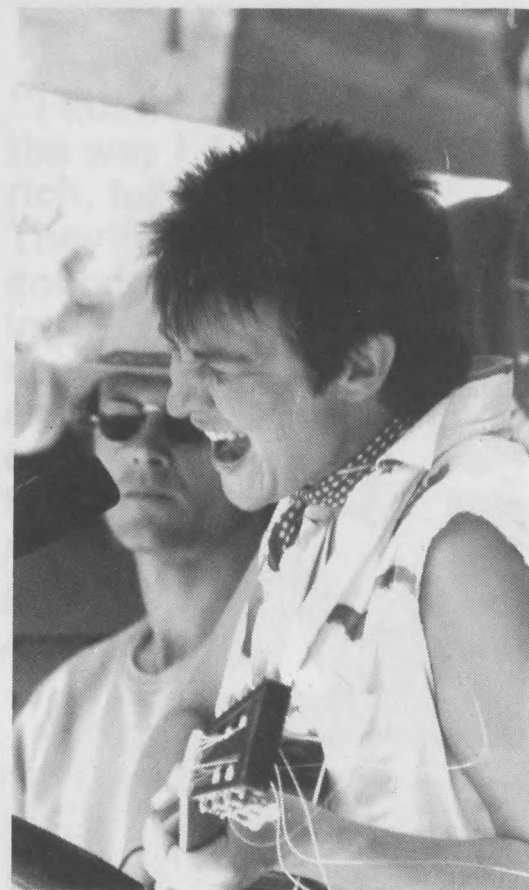
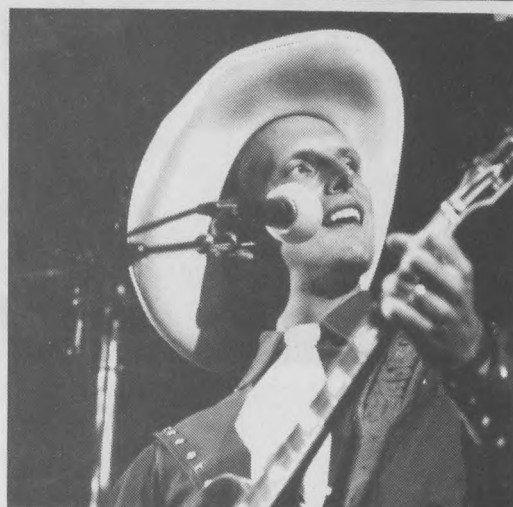
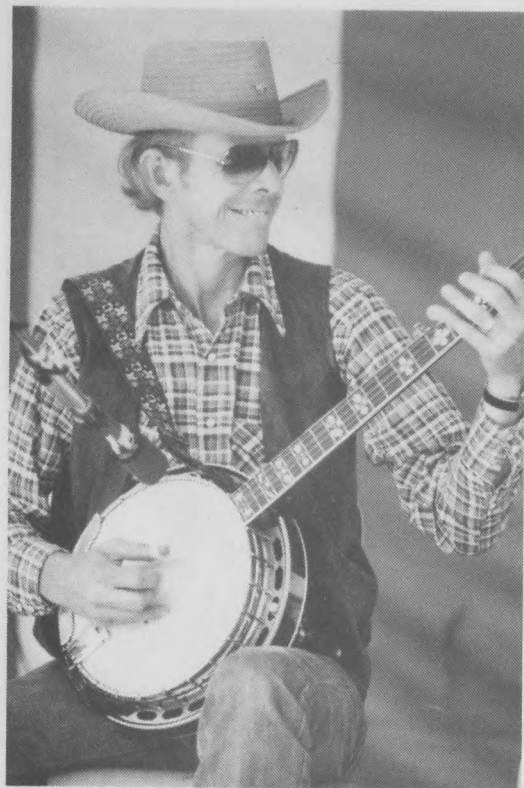
1985

"I attend folk festivals the way I'd like to eat rich, formal desserts. They're a special treat, concocted of rare ingredients and it's often necessary to dismantle an intricate design in order to pig-out on favorite flavors."

Helen Metella, The Edmonton Journal, Aug. 11, 1985







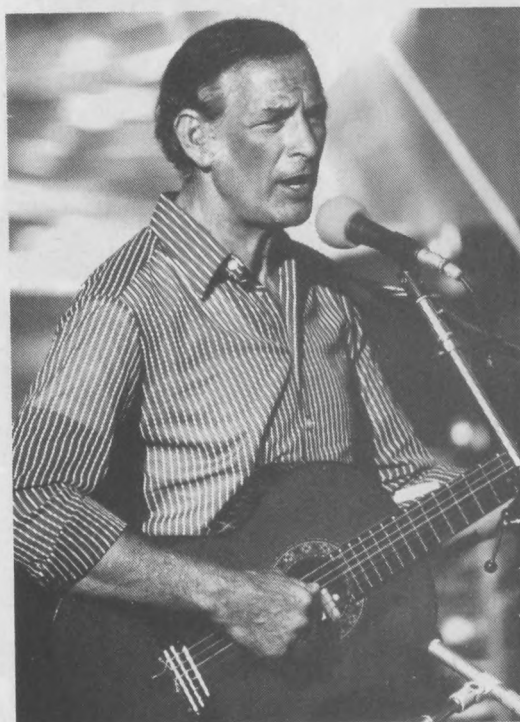


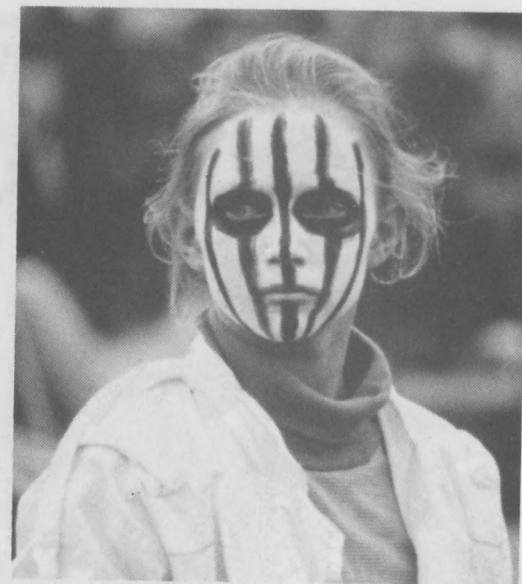
"Edmonton music fans should consider themselves lucky. . .close to 20,000 fans were privileged to hear some of the best music to come this way in many years."

Valerie Gregory, The Edmonton Sun, Aug. 11, 1986



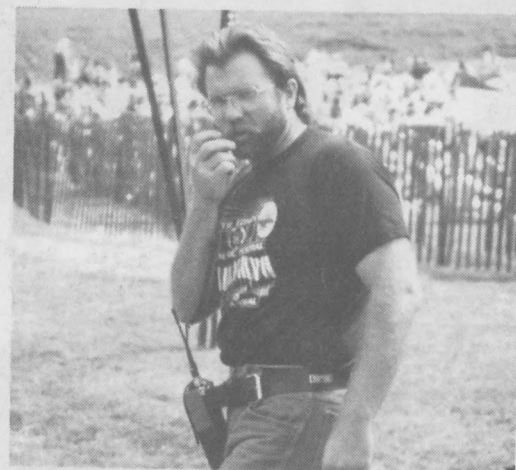
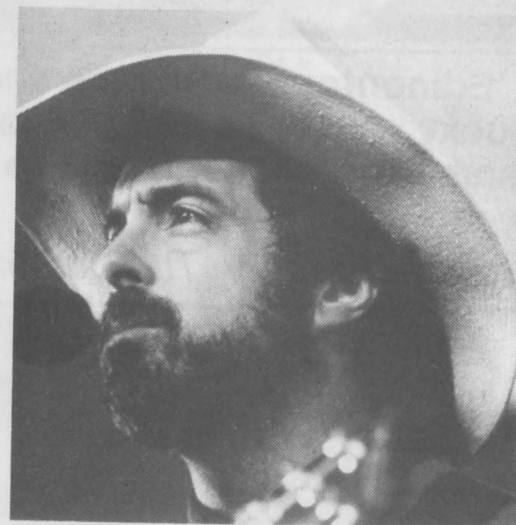
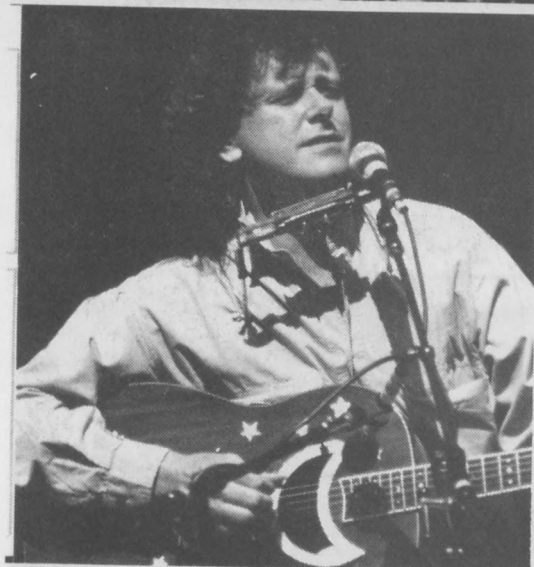
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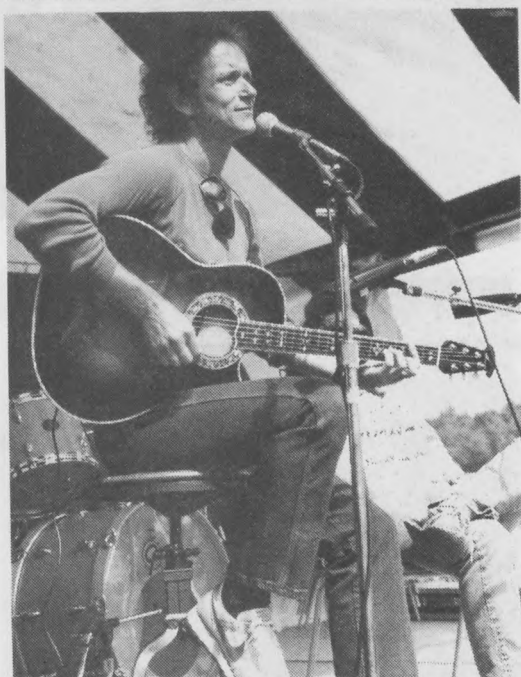


"The weather was bad but there was a great moment when Colin Linden, Garth Hudson and Rick Danko roared into Chest Fever. That made it all worth it. It was a fantastic musical meeting of the traditional and the new. And that's what the festival is all about."

Singer-songwriter Murray McLauchlan

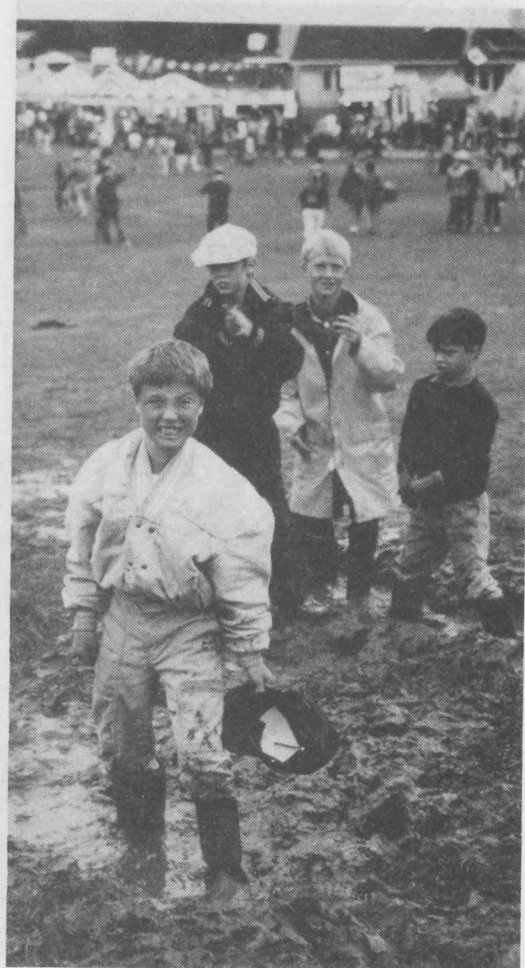
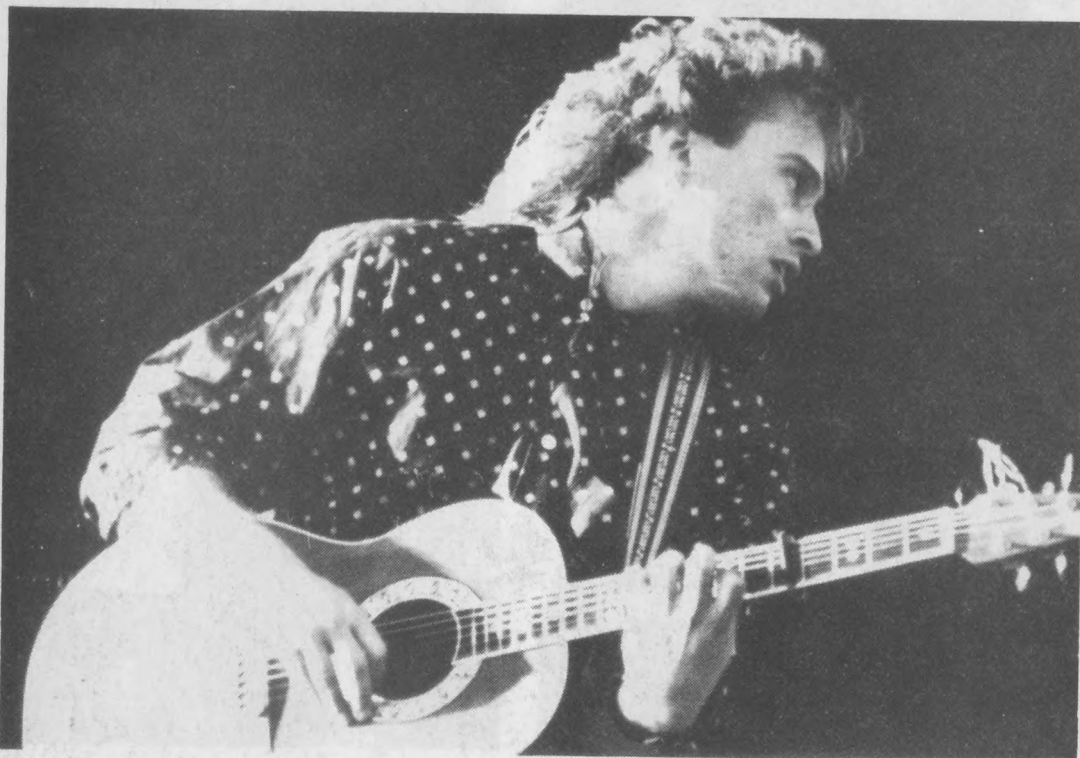


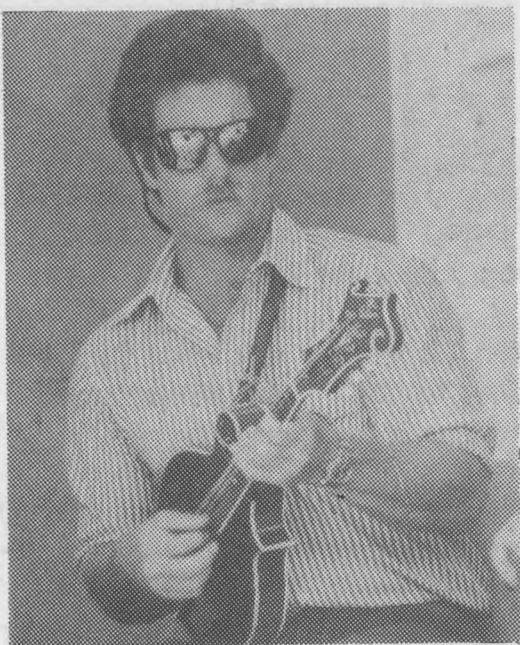
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Rolling Stone, June 1988





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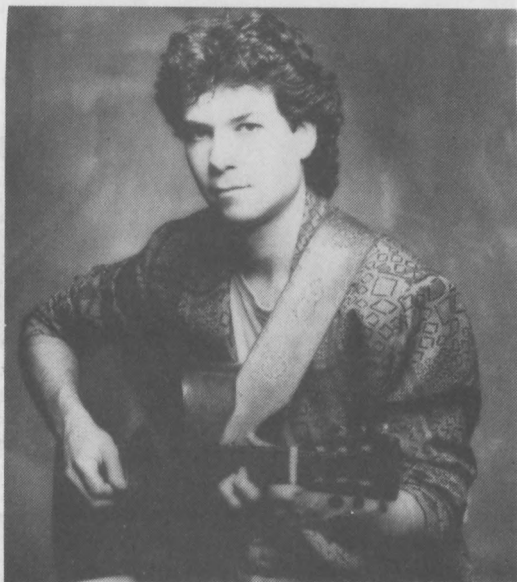
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Performers



With his ears well attuned to every kind of music imaginable, it's not surprising that **Russ Barenberg** has become one of the prime forces in what has emerged as a distinctive musical genre: new acoustic music. He moved to Boston during the first half of this decade and worked with folks like Jerry Douglas, Bela Fleck and Randy Travis. These days he makes Nashville his home and continues to work as a session man. He has also helped compose more than a dozen film and radio soundtracks, has authored several instruction books for guitar and is a freelance contributor to Fret magazine.

Emile Benoit is a 75-year-old fiddler, storyteller and stepdancer from the predominantly French-speaking Port-au-Port Peninsula of Newfoundland. An engaging raconteur, he often introduces his fiddle music with lengthy and amusing stories. Revered by the younger generation of traditional Newfoundland musicians as a brilliant composer, Emile has recorded two albums of toe-tapping jigs and reels, melodic waltzes and poignant slow airs.



Pierre Bensusan's music reflects a wealth of international influences—Celtic, Far Eastern, South American, French folk and American blues and jazz. Few guitarists can match his mastery of the instrument. Born in Algeria, Pierre has made Paris his home since early childhood. He began formal music lessons at the age of seven and five years later began to teach himself guitar. By the time he was 17, he won the Montreux Jazz Festival's prestigious Grand Prix du Disque for his first album. Pierre has since recorded a number of other albums and published, *The Guitar Book*, which documents his unique approach to technique.



Former Edmontonian **Jennifer Berezan** has been praised both in Canada and the United States as a passionate and powerful performer, singer-songwriter and musician. Her musical roots can be found in the Edmonton-Calgary women's and political communities. And her music is a dynamic, contemporary blend of folk, rock and reggae; her material is emotion-filled and thought provoking. Jennifer is joined on stage by Chris Webster.



Heather Bishop's prairie roots come through in every performance. From bittersweet blues to tales of strength and

humor underlying everyday life, she captivates her audience and makes them connect with her message. Heather tours extensively in the women's music circuits in the United States and Canada. She is also a favourite with children.



Rory Block's fluid acoustic guitar, together with her powerful vocals, reflect a grace and proficiency gained through experience. As a teenager during the '60s, she was part of the Greenwich Village folk scene, where she learned from blues masters such as Son House, Skip James, Mississippi John Hurt

and the Rev. Gary Davis. Rory began her recording career at the age of 12 and has over a dozen albums to her credit—about half of these are solo efforts. One such vinyl opus—*High-Heeled Blues*—received a rave five-star review from *Rolling Stone* which declared Rory's music, "some of the most singular and affecting country blues anyone—man or woman, black or white, old or young—has cut in recent years."



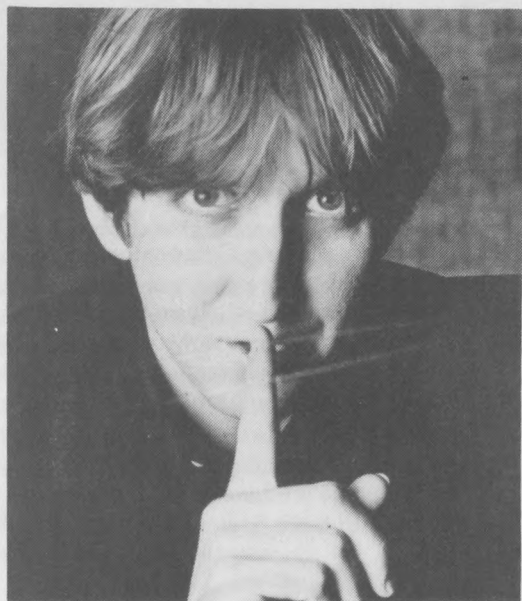
The Texas Squeezebox Master is back—and with good reason. **Ponty Bone**, backed by the Squeezetones, fired up the opening-night

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crowd at last year's festival with jaunty riffs and easy-to-jiggle-to boogie. Originally from San Antonio, where he was strongly influenced by the dynamic Mexican norteno dance music, Ponty's playing also reflects the Louisiana side of his family heritage through his mastery of Cajun and zydeco squeezebox styles. Bred on the rich variety of Texas roots music, he has developed a unique approach to playing and in the process has turned the squeezebox into a contemporary "hip" instrument.



Few recording artists have such a varied and universally acclaimed career as **T Bone Burnett**. The influential writer, producer and performer has been associated with such leading contemporary music figures as Bob Dylan, Elvis Costello, Los Lobos, Kris Kristofferson, Marshall Crenshaw and Roy Orbison. So it's an understatement to say that T Bone is concerned with a broad range of musical styles. "All my records have been what I would call rock'n'roll records, but by that I don't mean rock records. All true rock'n'roll is folk music—from Hank Williams and Joe Turner through Chuck Berry and the Beatles to Elvis Costello and U2. Rock'n'roll has always been about what's going on in the town. It's just a very strange town we're all living in these days."



Occasionally musical unions spawn strange but exotic delights. **Bill Bourne** and **Alan MacLeod** fit such a description. Bill is an Alberta-bred country-blues guitarist while Alan is a rock'n'roll Highland bagpiper from Scotland. And together they produce a

brand of diverse roots music that's creative and invigorating. They first worked together while with the Tanahill Weavers during the early '80s. Most recently, however, they have joined forces and produced a bag of original songs and exotic pipe styles.




Capercaillie is fast becoming Scotland's foremost contemporary folk band. Formed about four years ago, the sextet has gathered a large following with their exciting blend of stunning Gaelic songs and contemporary sounds. Following a highly successful debut

album, the band represented Scotland at the Pan Celtic Festival in Ireland, where Capercaillie won the prestigious Celtvision song contest. That was followed by tours of Britain, Canada, the United States, Europe and the Middle East, as well as their own

series of shows on BBC Radio Scotland and musical scores for various television documentaries. Capercaillie is Karen Matheson on vocals and synthesizer, Donald Shaw on accordion, synthesizer and vocals, Marc Duff on recorder, whistles and bodhran, Charlie McKerron on fiddle, Manus Lunny on bouzouki and guitar, and John Saich on guitar, bouzouki, bass and vocals.



From Great Britain to Canada, **Margaret Christl** has delighted audiences with step-dancing, her bodhran and dulcimer playing as well as that magnificent voice. She has a strong stage presence and a tremendous repertoire of songs that celebrate her Celtic heritage. Although born, Margaret moved to Canada in 1966, and last year represented her adopted country at the world's fair in Brisbane, Australia. That appearance led to an invitation to perform at the Australian National Folk Festival.

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They are folk to some, jazz to others and swing to someone else. But there's no doubt—and no argument—that the **Chenille Sisters** are the hottest trio to come out of Ann Arbor, Mich. Cheryl Dawdy, Connie Huber and Grace Morand have gone from living-room gigs to appearances on Garrison

Keillor's *A Prairie Home Companion* on National Public Radio to sold-out concerts. But whether it's on radio, album or concert, this trio serves up a quixotic mix of warmth and wit wrapped in finely crafted tight harmonies. The trio captures fun-loving folk music at its best.

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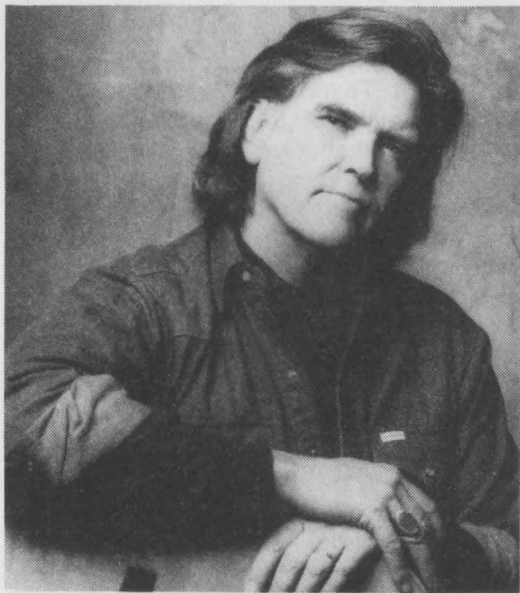
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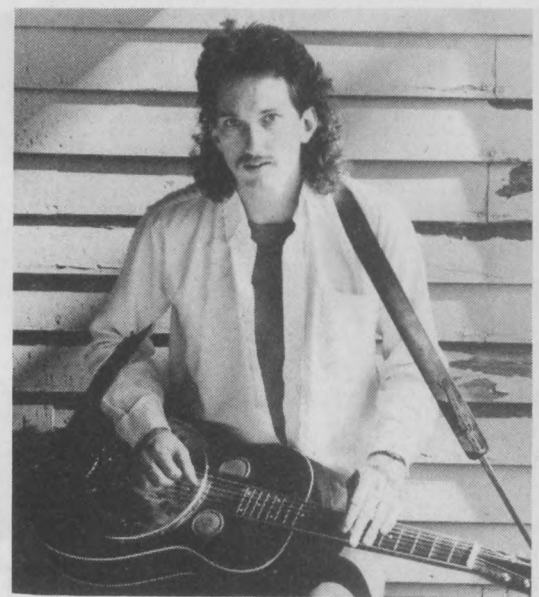


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Guy Clark dazzles listeners with his amazing word play and the deep, resonant voice of an old-fashioned orator. The man has an exceptionally wonderful gift for constructing intricate story/songs—song/poems, in which drama and suspense hang in the startling imagery and poetic tension of the words themselves. Guy's voice, half-spoken, half-sung, embodies strength and wisdom. This talented man has graced the festival stage in the past and has wowed the audience. He will do the same this year.

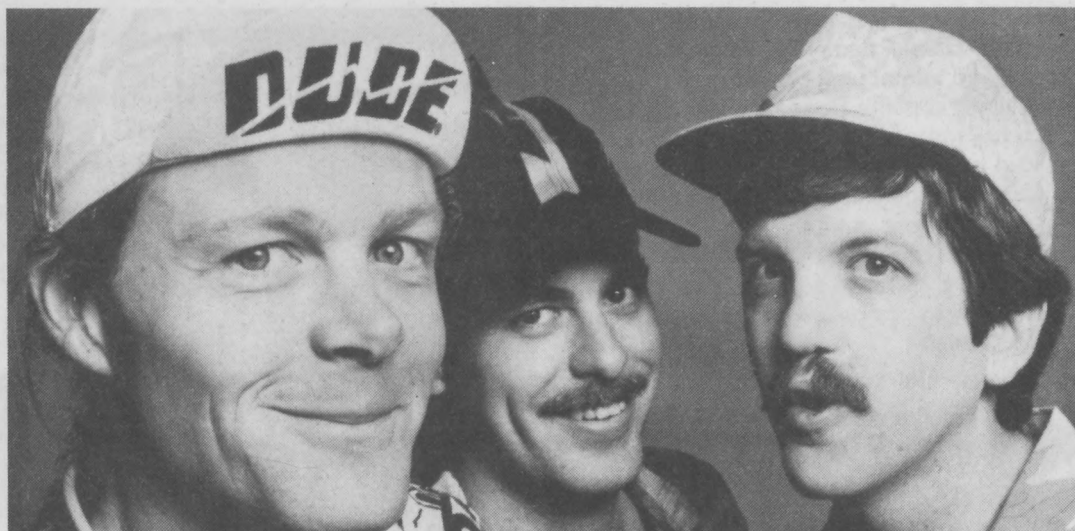
Gaye Delorme is famous for his guitar playing—classic, flamenco, blues and rock—and infamous for penning the shockingly profane Rodeo Song. Originally from Edmonton, Gaye got his musical career started in 1970 playing in Tommy Chong's Chinatown nightclub in Vancouver. He then went on to score three Cheech and Chong movies and co-write the comic duo's Ear Ache, My Eye. Gaye combines wit and proficiency to put on a marvelous performance.



A five-time winner of Fret Magazine's Readers' Poll Award as Dobro Player of the Year, **Jerry Douglas** has been "retired" from competition and given a permanent place in the magazine's Gallery of Greats. Jerry's list of musical credits would fill pages, but suffice to say, he has performed with the likes of Ray Charles, Johnny Cash, Dan Fogelberg, Rosanne Cash, Rodney Crowell, T-Bone Burnett, Emmylou Harris and the Nitty Gritty Dirt Band. He has also toured extensively with Peter Rowan and Maura O'Connell.

There is no other musical outfit like the **Deighton Family**. Their business card simply says the sextet offers "acoustic music for all occasions". So what you get is an infectious, exuberant pot-pourri of bluegrass, Cajun, Celtic folk, blues and old-time dance tunes. And what one music critic says is material that stands up "against the singing of the Carter Family and the down-home swamp zydeco . . . that's totally their own. Fine musicians . . . but above all an ordinary family getting together and having a bit of fun." The family is dad Dave on guitar, fiddle, mandolin, tin whistle and harmonica; mom Josie on guitar and bodhran; Maya on flute, tin whistle, guitar and keyboards; Arthur on mandolin, electric guitar and keyboards; Kathleen on fiddle; and Rosalie on vocals, percussion, mandolin and fiddle.





You've heard the old saying, "There's no such thing as a free lunch." Well, there IS and it's hot. That's right - **Free Hot Lunch!** And it's a real treat: three-part harmonies, lilting guitar, mandolin, banjo, sambas, mambos and a lot of wacky lyrics. Jeff Berg, John Corning and Jeff Laramie serve up Free Hot Lunch wrapped in "Wa-Ha Music" that comes straight from the lush tropical shores of southern Wisconsin. If you've never had a taste of Free Hot Lunch you have missed a visual menagerie coupled with heavy doses of comedy and camp.



The first thing you have to realize is that everything in West Texas makes music, from the whistle of a freight train to the whine of the wind. Then there is the music itself: the drone of the Baptist standard hymnal, the roadhouse thump of honky-tonk lament, the sinful snarl of the electric guitar, the lilt of the cotton-patch blues. Music just flows. You have to understand all that before you can understand why the music of Joe Ely has the visceral impact that it does. The rhythms and cadences of the Texas Panhandle are lodged like a DNA in Ely's genes and they come spilling out in a torrent of rock country and pure highballing energy.

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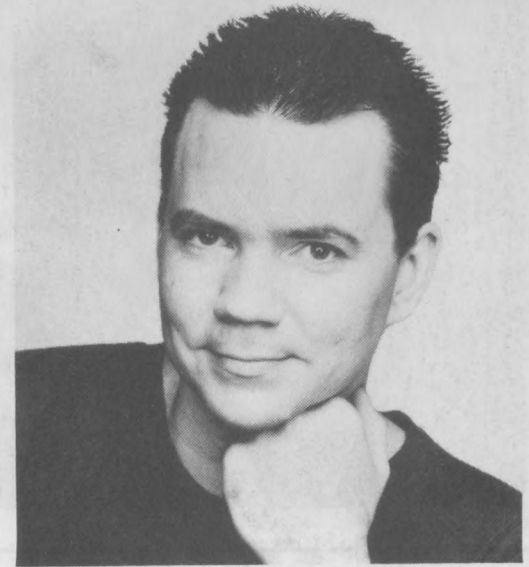
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Rufus Guinchard was born in the northern peninsula community of Daniel's Harbour, Nfld., in 1899. At the age of 11, he learned to play the fiddle by watching other fiddlers and by the time he was 14 was playing at community dances. In 1972, Rufus was "discovered" and since that time has been performing all over Canada and the United States, Japan and Europe. Three years ago Rufus was honored with the Order of Canada for his contribution to Newfoundland folk music. He has recorded two albums of Newfoundland dance music. The music and charming manner of a man who was born in the last century is sure to endear him to the festival audience.



It's been said that **Michael Hedges** has so many moves on the acoustic guitar that he makes electricity seem obsolete. Slapping, finger picking, stroking, tapping - using different tunings for every piece - Michael's rhythms seem to explode out of his guitar as moody, floating tunes alternate with ferociously rhythmic strumming. Although he's strongly associated with the progressive Windham Hill recording label, Michael's music should not be unfairly relegated to the New Age ghetto. If anything, he's a folk rocker in Windham Hill clothes.



Deep blues, stinging guitar from the long fingers of one of the most influential guitarists in rock and a voice like melted chocolate. Spider Robinson, who writes some of the best science fiction there is, says **Amos Garrett** plays guitar like God when He's drunk. His friends say it's been that way since the days when he played with a Toronto band called The Dirty Shames. Guitar Player magazine says Amos is "one of the most lyrical, original guitarists playing today." His single-note solos and melodic figures are so distinctive, says one music writer that "it is virtually impossible to mistake them for any one else's."

When was the last time you camped out under the stars and sang western classics by the campfire? Were stampeded by a thundering herd of buffalo or danced your feet off at a real old-time country dance? If it's been a while, it's time you heard **The Great Western Orchestra**. Formed in 1985, the orchestra has been making friends everywhere it plays. Cindy Church, Nathan Tinkham and David Wilkie—the orchestra—deliver a unique blend of western swing, cowboy jazz and, of course, real country tunes. Performing with exciting professionalism and campfire-perfect pickin', the orchestra reflects the spirit of the old West. The Great Western Orchestra will also be performing with Patsy Montana.





Kit Johnson and **Bohdan Hlusko** came to the festival as Ellen McIlwaine's rhythm section, but they so impressed the other musicians who pressed them into service that they became the Festival's House Band. That was some three years ago and they have been back ever since. These two Toronto-based musicians have been performing together for more than a dozen years and have backed-up folks like Rory Block, Sylvia Tyson, Maria Muldaur and Etta James, as well as being part of the Amos Garrett, Doug Sahm and Gene Taylor Band. Kit and Bohdan are joined this year by Ted Burowiecki on keyboards.

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Music knows no borders so it's not unusual that the music in southern Texas and northern Mexico are one and the same—musica nortena (music from the north)—and it's easily identified by the two-voice harmony accompanied by a two or three row diatonic accordion and the bajo sexto—a 12-string guitar-like instrument. The tunes vary from a snappy polka beat to a waltz. The best known practitioner of this distinctive musical style is **Leonardo "Flaco" Jimenez**. Musica nortena is part of the family tradition, Flaco's father and grandgather built a strong following and made a number of recordings, so it's to be expected that Flaco and his band are playing to packed dance halls throughout the San Antonio area. Flaco's credits include Saturday Night Live appearances, the sound track for the Jack Nicholson film, *The Border*, as well as recordings with Ry Cooder, Peter Rowan and Willie Nelson.

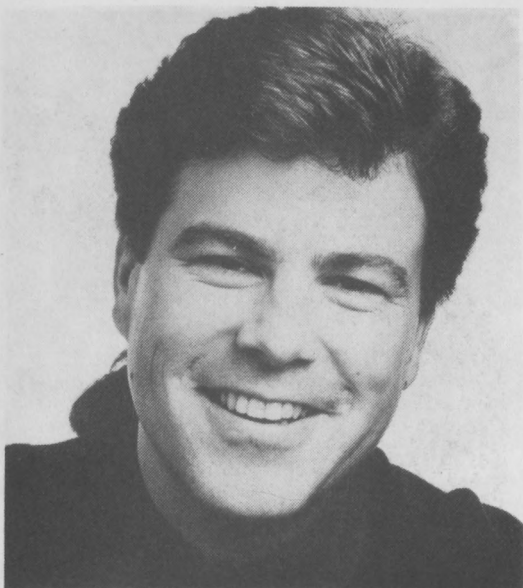
Juba! brings warmth, humor and color to the stage. Juba! has fun and lets the audience in on it, too. This group is best known for bringing the superb vocal harmonies of South African music to Canadian audiences. The sextet has toured extensively, performing in concerts, political rallies, churches and schools. The group's music encompasses other a cappella traditions, from joyful harmonies of gospel to the infectious energy of doo-wop. Pack your bags and join Juba! on an a cappella odyssey.

Connie Kaldor may be the most animated performer on the folk circuit. A former actress and dancer, Connie writes thoughtful songs with a feminist slant, but performs them like a hopped-up rock'n'roller - jumping, shouting and pounding the keyboards. She can also tackle a sensitive subject without preaching to her audience. Imagine a cross between Holly Near and Little Richard and you have the right idea of Connie's stage charm.



James Keelaghan first came to the attention of Canada's music scene five years ago when he appeared at the Edmonton, Mariposa, Owen Sound and Yellowknife folk festivals as accompanist for Margaret Christl. His national reputation as an accomplished guitarist and songwriter has grown since then. His hearty vocals, clever lyrics and skilled use of six- and 12-string guitars combine for a rousing and engaging performance from this native Calgarian.





Craggy-voiced country crooner **Robert Earl Keen Jr.** is one of the most refreshing tunesmiths to come out of Texas. Along with Lyle Lovett, with whom he has collaborated, Robert is at the forefront of a new breed of singer-songwriters, a number of whom have already been featured at the Edmonton Folk Music Festival during the past few years. Robert's music is an engaging blend of country, folk and bluegrass that's spiced with wit and wisdom. The Chronicle of Austin, Texas, says Robert "symbolizes what's good about Texas." And all that's good about his music—vivid colorful images, captivating narratives, powerful insights and whimsical wit - can be heard at the festival.

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Bobby King and Terry Evans were last-minute replacements on last year's festival bill—and what an addition they were! Their participation in the Sunday morning Gospel singing workshop was inspirational and the early-morning crowd was awed by their sweet harmonizing. But then again, anyone who's familiar with Ry Cooder's music has

heard Bobby and Terry before. For the past decade this duo has sweetened numerous Cooder albums with their soulful harmonies.



Fans of the Roches' style of vulnerably sarcastic folk won't want to miss **Christine Lavin's** performance. With her caustic wit, disarming charm and impeccable skills as a guitarist, Christine will have you rolling on the grass with side-splitting laughter. She's not only a keen observer of contemporary social mores, but a satirist with a wicked wit and a delicious sense of the absurd. Nothing escapes Christine when she's looking for material for a song.



Oscar Lopez and his long-time friend **Manuel Jara** perform what's been described as "Latin fusion" and "fantasy of Latin strings." But whether Oscar and Manuel play samba, rumba, jazz, flamenco, a classical tune or a pop tune, the performance is exciting and stimulating. The audience is sure to find the dynamic duo a delight. Folks seeking different music, seek Oscar and Manuel.

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Joan MacIsaac has been entertaining Canadians for a number of years with her memorable lyrics and melodies. Her heartfelt vocals, sung in a vibrant contralto, communicate a profound respect for her family, friends and origins. Her refreshing open delivery leaves her listeners spellbound and calling for more. Joan's impressive repertoire of strong songs has established her as a fine performer who is becoming a major Canadian folksinger and songwriter.

Edgar Meyer's path to artistic prominence was foreshadowed by early training and tutelage by his father, bassist Edgar Meyer Sr. The younger Edgar's musical dexterity on

the double bass is reflected in his ability to glide smoothly in and out of the realms of bluegrass, jazz, classical, pop and R & B. And thankfully, no musical style has yet proven immune to his single-handed magic. A couple of years ago he was voted best double bassist in the jazz/pop category in Fret magazines's Readers' Choice Poll. Challenged by the thought of juxtaposing the vibrant tradition of bluegrass against his extensive classical background, Edgar moved to Nashville where he joined musicians Mark O'Connor, Sam Bush, Jerry Douglas and Bela Fleck as a member of the renown Telluride band.



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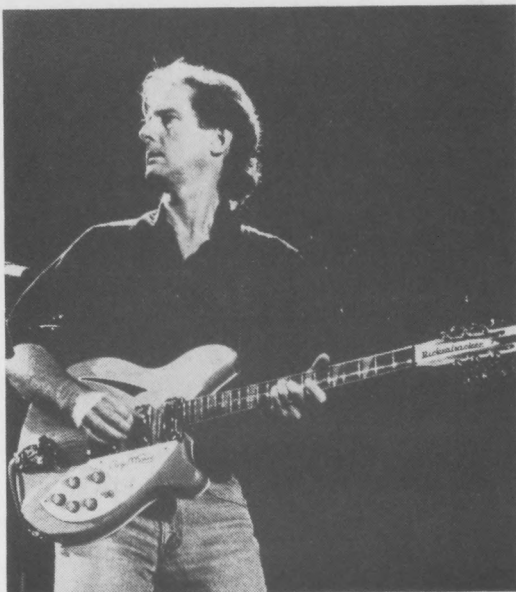


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It would be difficult, if not impossible, to overestimate **Roger McGuinn's** contribution to the richness and diversity of today's popular music. During a career that spans three decades, this astonishingly creative singer-songwriter-instrumentalist has directed

some of the most significant advances in the state of rock'n'roll art. Most frequently associated with the pioneering '60s rock ensemble The Byrds, Roger almost singlehandedly invented the airy, soaring sound of Southern California. Folk-rock and The Byrds, fuelled by his electric 12-string guitar, not only ushered in a new age of studio technology, but created a powerful synthesis of modern rock and established folk traditions. Elvis Costello recently described Roger's work as "still 10 years ahead of its time."

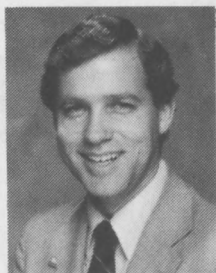
She's been called "one of rock and blues' most exciting performers" and critics have been quick to point out that **Ellen McIlwaine** is "rock's first notable female slide player" and someone who has "helped to re-define woman's place in rock music." While many will speak volumes, Ellen prefers to let her guitar do all the talking. She has played with Elvin Bishop and John McLaughlan as well as the late Muddy Waters and Jim Hendrix and her slide guitar style and unique

arrangements are her only trademark. So whether she plays blues, R & B, reggae or rock, Ellen will dazzle the audience as she has each time she has appeared at the festival.



"Keep singing the songs of the people"

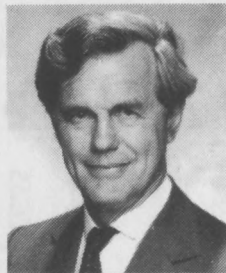
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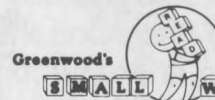
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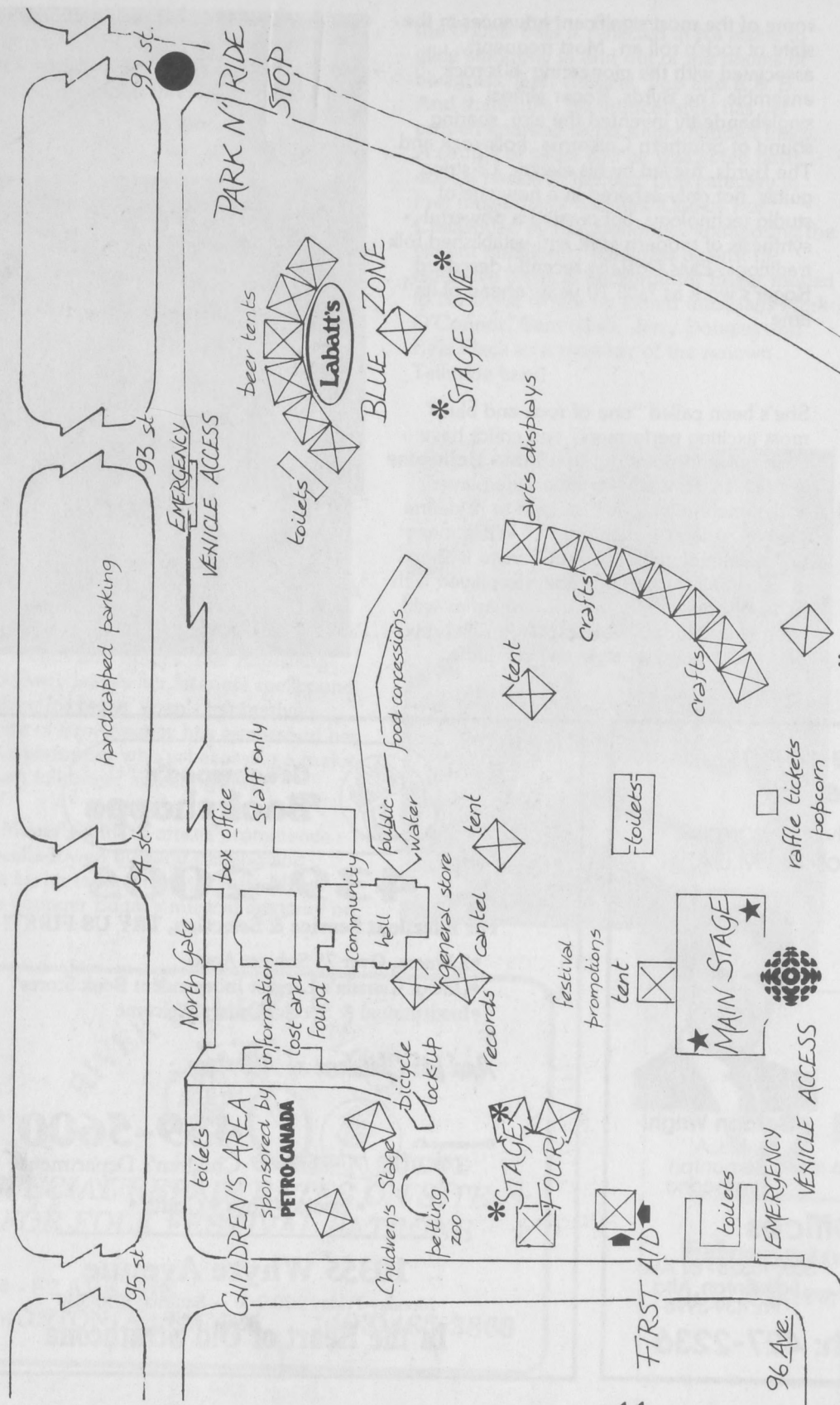
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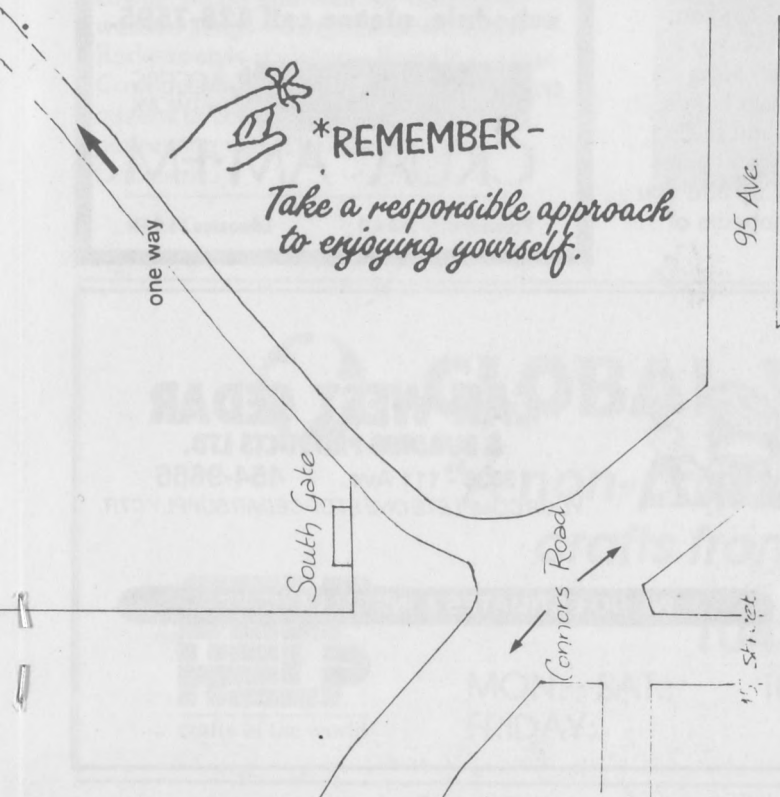
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One of the things that make the Edmonton Folk Music Festival a success is the fact that it's held within a major city. This means that a great many Edmonton residents - from the disabled to the elderly, the young and those without transportation - are able to attend. This is thanks to the support and co-operation of the Edmonton Parks and Recreation Department.

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Sarah McLachlan has accumulated an incredible amount of musical experience in her young life. Born and raised in Halifax, N.S., Sarah has 12 years of classical guitar, eight years of classical piano and five years of voice coaching to her credit. Four years ago members of the Vancouver-based band, Moev, were so impressed by her vocal abilities that they asked her to front the band. Only 17 years old at the time, she could not convince her parents to let her join the band and move to the West Coast. But representatives of the band's recording label were persistent and stayed in touch with Sarah. Now she has signed to the same production company and has her first solo album on the market. And yes, she moved to the West Coast.



Clarence "Big" Miller's name and face is well known throughout the music world for his many recordings, television appearances, films and concerts. He sings the blues in a way that makes recognition immediate. Blues-bred, night-club nourished, this singer has been immersed in the blues since childhood. Beside being a vocalist, writer, actor and trombone player, Big plays drums, stand-up bass and guitar. Duke Ellington, Count Basie, Lionel Hampton, Woody Herman, Shelly Mann, Nat Price, Miles Davis and Cannonball Adderly jazz bands, he sings with confidence, poise and feeling. Big is considered the last of the great blues shouters to come from Kansas City and you can find him listed in the Encyclopedia of Jazz and the Blues Who's Who.



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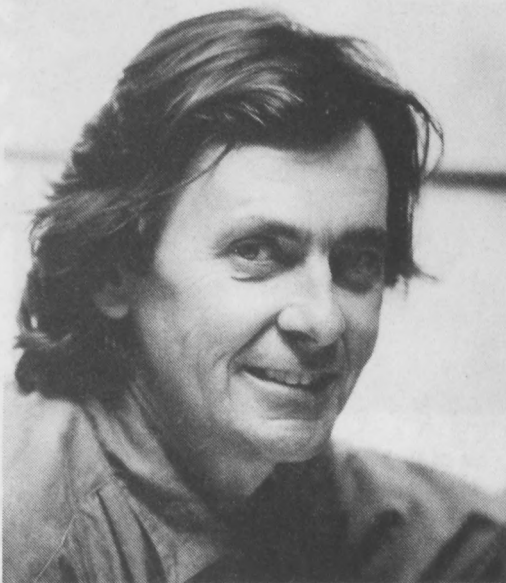
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Long before Dolly Parton, Loretta Lynn and Tammy Wynette had best-selling records on the charts, **Patsy Montana** became the first female country singer to have a million-seller. And when the mother/daughter duo, the Judds, were still playing patty-cake, Patsy and her daughters were playing on stages around North America. In her pert cowgirl outfits and with her distinctive western songs—complete with Jimmie Rodgers-style yodeling—Patsy is the true Cowboy's Sweetheart and one of the first queens of country music. Patsy will be performing with The Great Western Orchestra.

Bob Neuwirth does not write his songs, he makes them up, takes their picture with tape recorders and puts them on vinyl. His collaborators in these projects often read like a list of chapter headings in a name-dropping contest. So who is this guy, really? Originally from the American midwest, Bob left home as a teenager to study painting, but soon found acceptance of his love of bluegrass and country music in the folk circles of the college and coffee-house circuit during the folk era's golden age. His restlessness has taken him on wide-ranging journeys of self-discovery. He's an actor, performer, painter, singer-songwriter and documentary film-



maker. Such a thumb-nail sketch—nice and tidy as it may appear—tells only so much about the man. So perhaps, it's best to simply say that Bob is to contemporary art what the falling apple is to gravity.



Beside being one of the better known Newfoundland singers, **Jim Payne** is a songwriter, storyteller and actor who is steeped in tradition. All these talents have served him well and he's used them all with great energy to stage nationally acclaimed productions. In 1986, he organized Newfoundland's participation at EXPO 86 in Vancouver with a production that included music, dance, theatre and storytelling.



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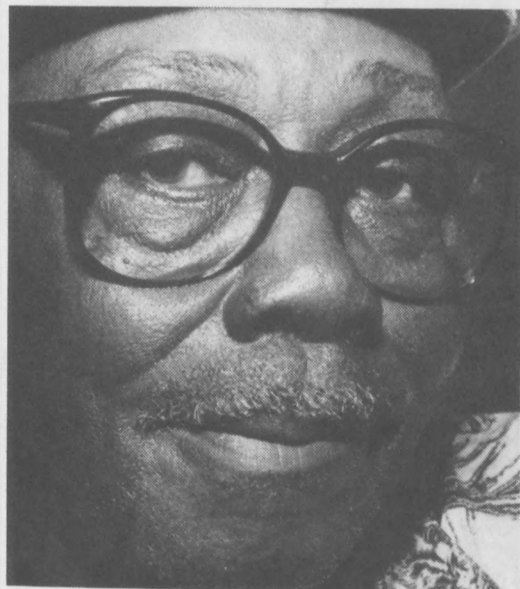
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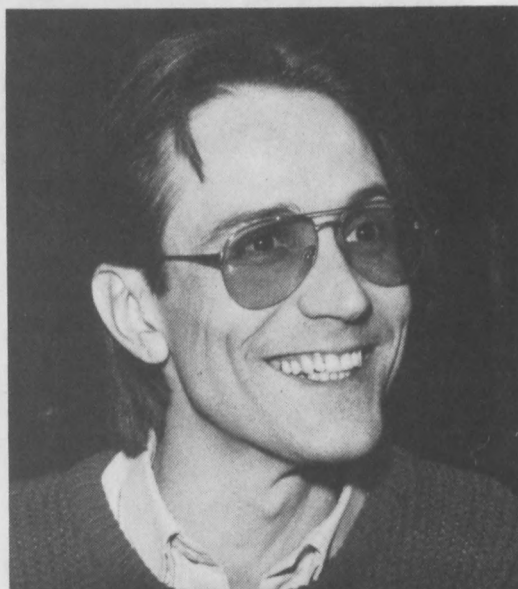


The Pied Pumpkin String Ensemble, those darlings of the West Coast subculture, are back together again. Shari Ulrich, Rick Scott and Joe Mock were reunited for an appearance at last summer's Vancouver folk festival, the reception was so enthusiastic that a single appearance was not enough for their fans. While it's been some 13 years since the trio appeared in Edmonton, the musicians are familiar to the contemporary folk festival audience.



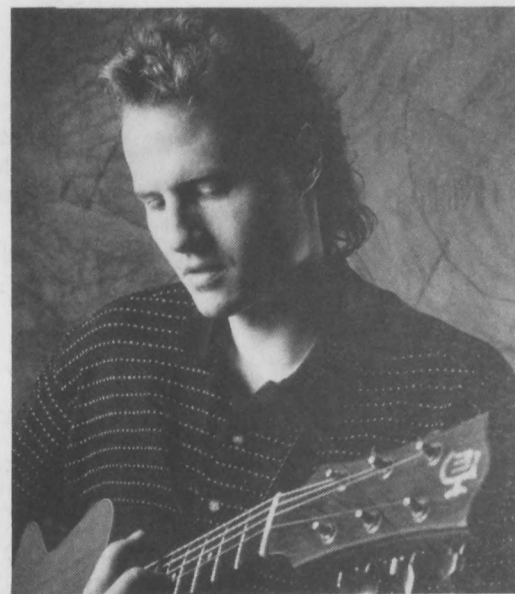
Pinetop Perkins is widely recognized as the world's best blues piano player. His distinctive style of playing has influenced

three generations of piano players and will continue to be the yardstick by which great blues pianists are measured. Pinetop is perhaps best remembered as Muddy Water's pianist but he's also known as a fine singer and showman who leaves his audience calling for more as he keeps the crowd spellbound with his boogie-woogie playing and deep south blues singing.



It's not unusual to find **Lionel Rault** in an intimate folk or acoustic setting one week and then catch him the next week at a dance hall enticing blues fans to boogie. Over the past two decades Lionel—alone or with a band—has been a mainstay of the local music scene. Currently he's putting the final touches on a 10-song album and his fans are anxiously awaiting its delivery.

It happens all at once. A career takes off. It's happening to **Preston Reed**. With four albums to his credit and a growing international reputation, Preston has assumed a place in the front rank of American guitarists. Rave notices have alerted the public that his singular brand of guitar music is a new entity on the music scene and his red-hot concert performances are cementing that reputation. You may say that not many people have heard of him here. There's a good reason for that. His style falls between the musical cracks: he



ain't New Age, he ain't folky, he ain't jazz and he ain't rock. Well, what is he? He's very, very fast.



Rusty Reed spent the better part of his professional music career banging on drums before becoming inspired to take up the harmonica. Hearing Walter Horton, Little Walter Jacobs, Sonny Boy Williamson and Paul Butterfield was enough to change musical direction. In no time Rusty went from sitting in at the local Saturday afternoon blues jam sessions to backing the likes of Otis

Redding, Spencer Davis and k.d. lang and the Reclines. While lending support to well-known performers he also developed his own identifiable sound by fusing the blues with straight rock'n'roll accented with dashes of bossa nova and Caribbean influences. Is it working, you ask? Check out the dance floor and the size of the crowds the next time Rusty and the Southside Shuffle play a local bar.



Garnet Rogers is a masterful instrumentalist and one of the strongest interpreters of contemporary folk music.. His voice is mighty—a naturally resonant baritone capable of commanding a roar or a whisper. Using his expressive voice, and accompanying himself on a six- or 12-string guitar or fiddle, Garnet is able to bring out new meanings and facets of already familiar songs. Garnet knows a great song when he hears one and he has been creditd with introducing many new songwriters to Canadian audiences.



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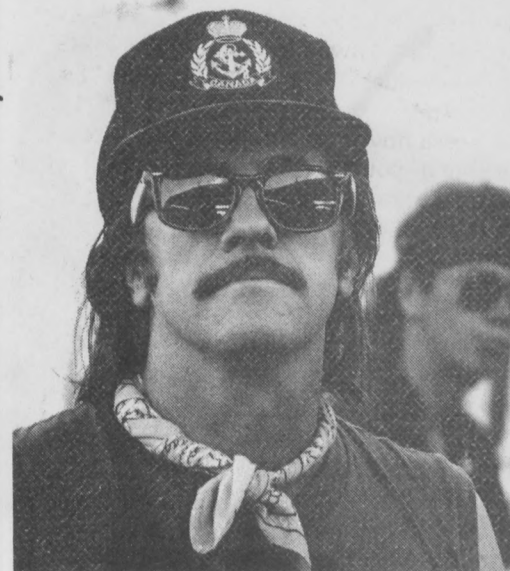
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Doug Sahm is no stranger to the Edmonton Folk Music Festival audience. He has performed as a soloist, with Amos Garrett and Gene Taylor, and last year he appeared on stage with his long-time buddy Flaco Jimenez. Each appearance has highlighted a different musical influence—country, folk, blues and Tex-Mex. This versatile musician started playing at the age of five and released his first single before he turned 13. During the '60s Doug was riding high on the North American charts while fronting the Sir Douglas Quintet. Since those days of international exposure, Doug has continued to produce inspiring music.



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Since she first graced the stage and workshops of the Edmonton Folk Music Festival in 1987, **Lesley Schatz** has seen her musical career blossom. She won the Alberta Recording Industry Association folk artist of the year award in 1988 and has released a number of singles as well as an album. Her most successful single, *Chinese Silver*, was penned by Tom Russell. The two met during her first appearance at the festival and have remained friends. Even though she's won a folk award and has played various folk festivals, Lesley is a country singer-songwriter. She makes her home in southern Alberta and finds inspiration from an old-fashioned prairie lifestyle. "It's the Alberta country sound that I'm after," she says.



The folk at CAPAC want to meet the folk at the Edmonton Festival

Welcome to the Edmonton Folk Music Festival.

CAPAC is the Composer Authors and Publishers Association of Canada. We're the organization that collects licence fees from the people who use music – radio and television stations, night clubs, bars, even this festival – and distribute it to the people who created the music that's being played. We do this job in Canada for more than 18,000 of our own members – and for hundreds of thousands of other composers in similar organizations around the world, including ASCAP in the US, PRS in Britain, and SACEM in France.

If you have questions about how CAPAC works to help composers and songwriters – or if you're a writer yourself – get in touch. Our representative at the Edmonton Festival is Richard Flohil; most of the CAPAC members present can point him out to you. Or relax, enjoy the music, and write or call us (collect if necessary) when the Festival's over.

Have a great time; pray for sunshine!

• Among the CAPAC members performing at Edmonton:

Emile Benoit, Jennifer Berezan, Heather Bishop, Bill Bourne, Gaye Delorme, Amos Garrett, Connie Kaldor, Jim Keelaghan, Lesley Schatz, Jane Siberry, and Gene Taylor.



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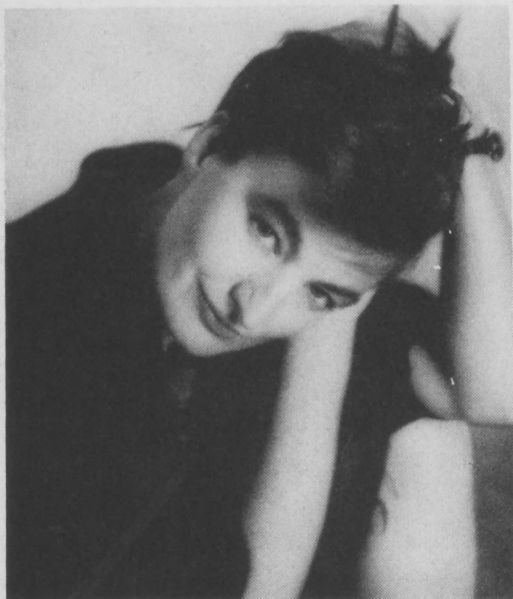
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Jane Siberry's music is complex and demanding, rich in imagery and very personal, but also quite whimsical. Her concerts are entertaining and highly experimental. Because of the intensely visual quality of her songs, Jane is considered Canada's most arresting video performer.



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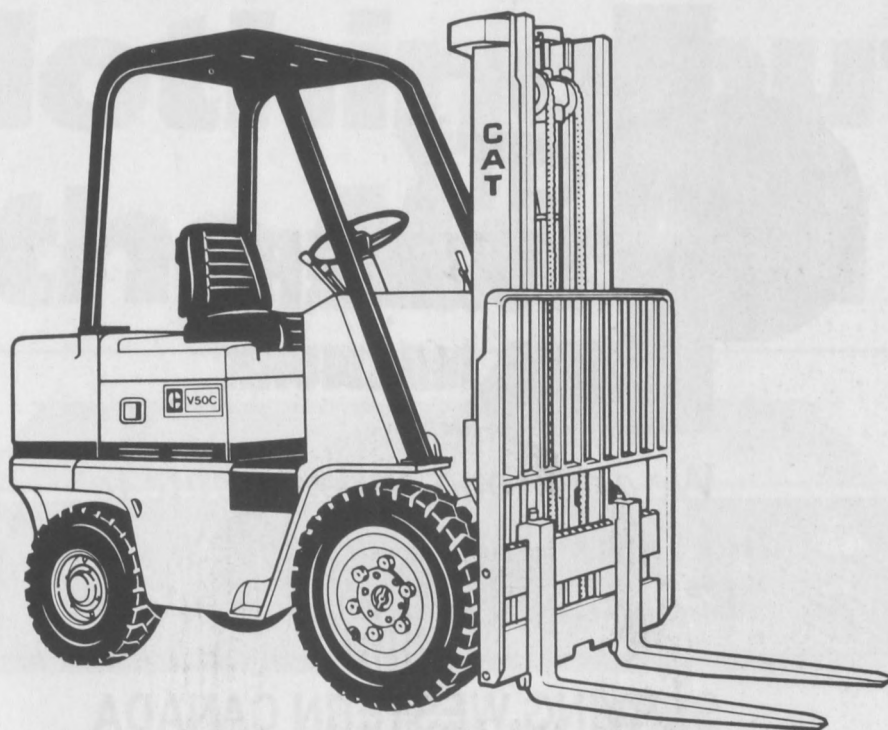
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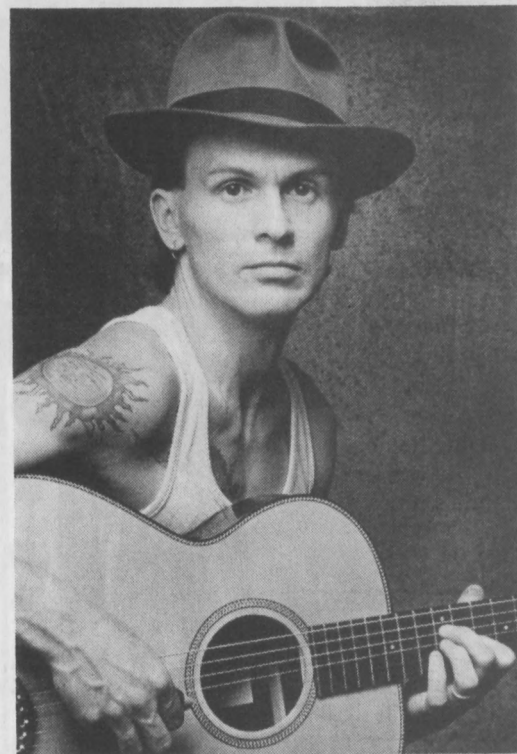
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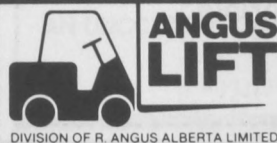
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Yet it would be wrong to call her eccentric. She is simply captivating. Jane eased into folk singing while attending university when she gave up formal music training to teach herself guitar and piano and formed a trio known as Java Jive. At last year's folk festival we witnessed her return to her folk roots reunited with members of Java Jive.

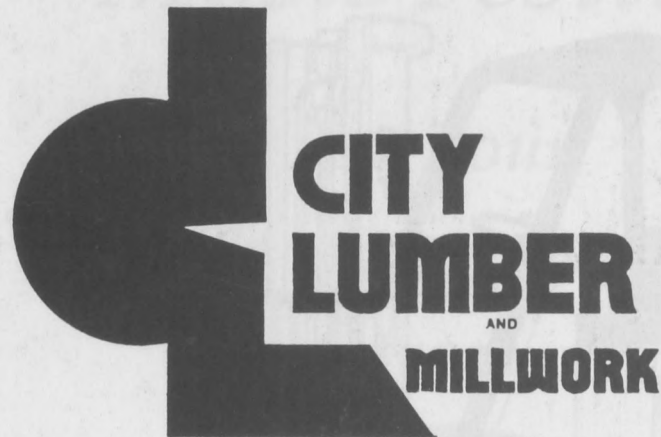


Throughout his native Britain, **Martin Simpson** has long been regarded as one of the country's most versatile musicians. Equally proficient on the guitar, dobro and banjo, Martin is noted for his ability to make tunes come to life. Absorbing a variety of music over the years, has given him an extraordinary breadth of style and expression. Since releasing his first solo album in 1976, Martin has done a number of solo projects as well as various albums in co-operation with noted musicians such as June Tabor.





The Slim Pickins Bluegrass Band hails from right here in River City. This spirited quartet mixes bluegrass with some lively swing and gospel music. The band's musical versatility is also reflected in the instrumental accompaniment. Terry Knutson plays banjo, guitar and fiddle while singing bass; Marty O'Byrne plays rhythm guitar, mandolin and handles lead and tenor vocals; Dave Wright picks mandolin and guitar with equal dexterity; and Frank Holt handles the electric bass.



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Spirit of the West has been the toast of the Canadian folk festival circuit for the past four summers. Most recently the band has been equally well received by the audiences of night clubs, theatres and university venues across the country. The past 18 months have been extremely busy for the band and included major tours in Canada, the United Kingdom and the United States in support of the new album - *Labour Day*. Changes include the addition of two new members - Linda McRae (bass, guitar, accordion and vocals) and Daniel Lapp (fiddle, trumpet, accordion, keyboards and vocals) - to round out the musical pyrotechnics produced by John Mann (vocals and guitar) and Geoffrey Kelly (flute, bodhran and vocals).

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Having spent some time as a successful CBC variety show producer, these days **Bruce Steele** can be found behind the microphone hosting the occasional radio show. Most often he's heard hosting CBC's Sunday morning Food Show. Bruce's involvement with folk music goes back almost 30 years, but you will not find him carrying a musical instrument or playing one. When Bruce takes to the stage at our festival he stands behind the microphone to introduce performers or just off stage to let the radio audience know what is happening at the festival.



rich, sometimes plaintive voice, which by itself would be something out of the ordinary. But, oh brother! There's that harmonica again . . .

Gene Taylor is a piano player extraordinaire with a solid base in the "roots music" style which has grown steadily in popularity during the past few years. Growing up in Los Angeles he was influenced by a boogie-woogie playing neighbour and found fame by joining the legendary blues rock band, Canned Heat. After leaving the band Gene worked as a sideman until he joined Canadian rocker Ronnie Hawkins. Earlier

When you watch **Sugar Blue** perform, see if you can tear your eyes away for a minute to look at the audience. Doubtless you'll see a collection of dropped jaws and shaking heads—people who just can't believe the sounds this blues harmonica virtuoso is wringing out of the instrument. He bends, shakes, spills flurries of notes with precision and abandon, his trademark beret dangerously close to flying off in the heat of things. Blue not only combines dazzling technique with smoldering expressiveness, he gives off enough energy to light up two city blocks. The man sings too—he's got a

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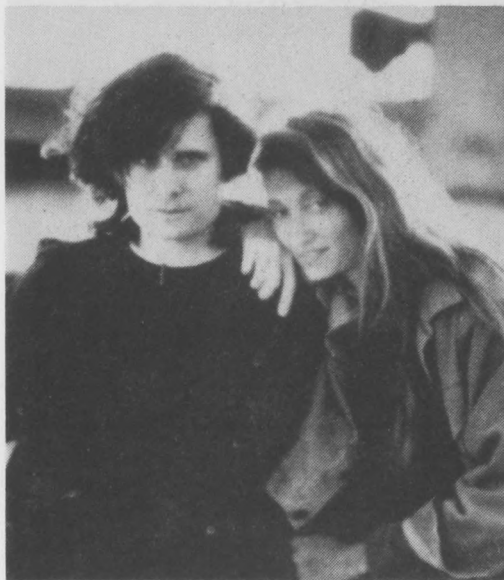
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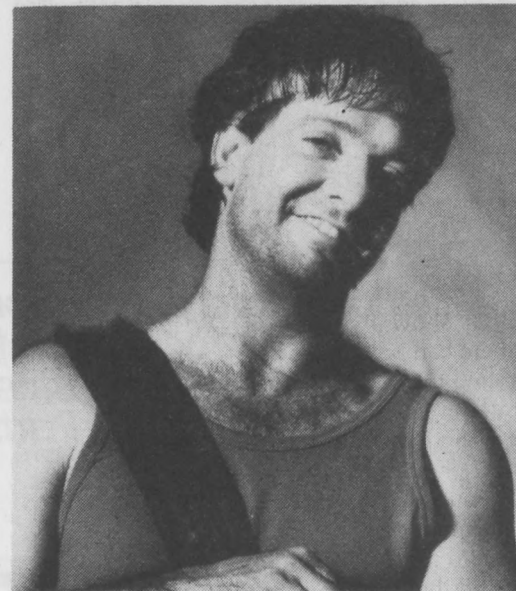


this decade he returned to L.A. to work with the "roots rock" band The Blasters. The Juno Award winner has appeared here before as a soloist and as a member of the Amos Garrett Eh Team.



They're not "mega-tech," "high-tech" or even "low-tech." In fact, Texas singer-songwriter Pat MacDonald and his wife Barbara K., who perform under the moniker **Timbuk 3**, aren't very "tech" at all. They are low-budget rock'n'roll gypsies who, en route from street busking to stardom, picked up a

few inexpensive electronic gizmos to provide the barest of embellishments for Pat's startlingly skewed country-rock and blues songs. Best known for last year's sleeper hit, *The Future Looks so Bright (I've Gotta Wear Shades)* and the more recent *Rev. Jack and his Roamin' Cadillac Church*, **Timbuk 3** combines traditional instruments like acoustic guitar, harmonica and fiddle with a programmed drum machine.



Sweating, stomping crowds across the southwestern United States already know that **Wayne Toups & Zydecajun** are the



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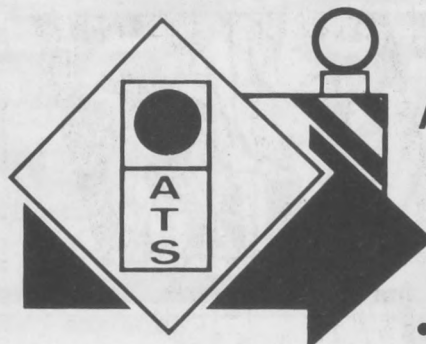
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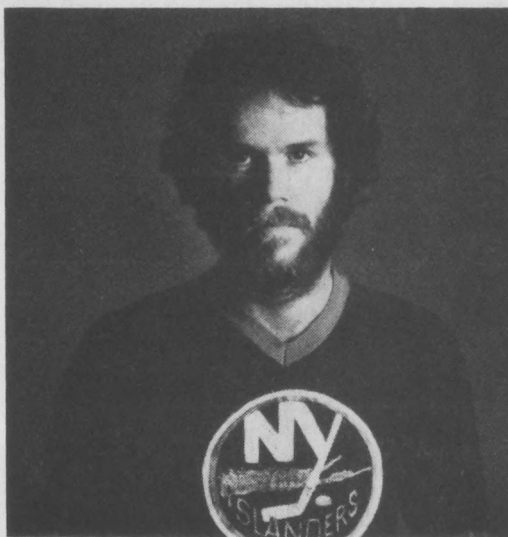
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hardest rock'n'rollers around. Just hearing the first few bars of the band's music will make it plain the group draws on a world of musical influences, from their Louisiana home base to the soul sounds of places halfway across the world. Toups' band features guitarist Wayne Richard, bassist Mark Miller, keyboardist Rick Lagneux and drummer Troy Gaspard. Toups first picked up the accordion at the age of 14, made his first record a year later and has never looked back.



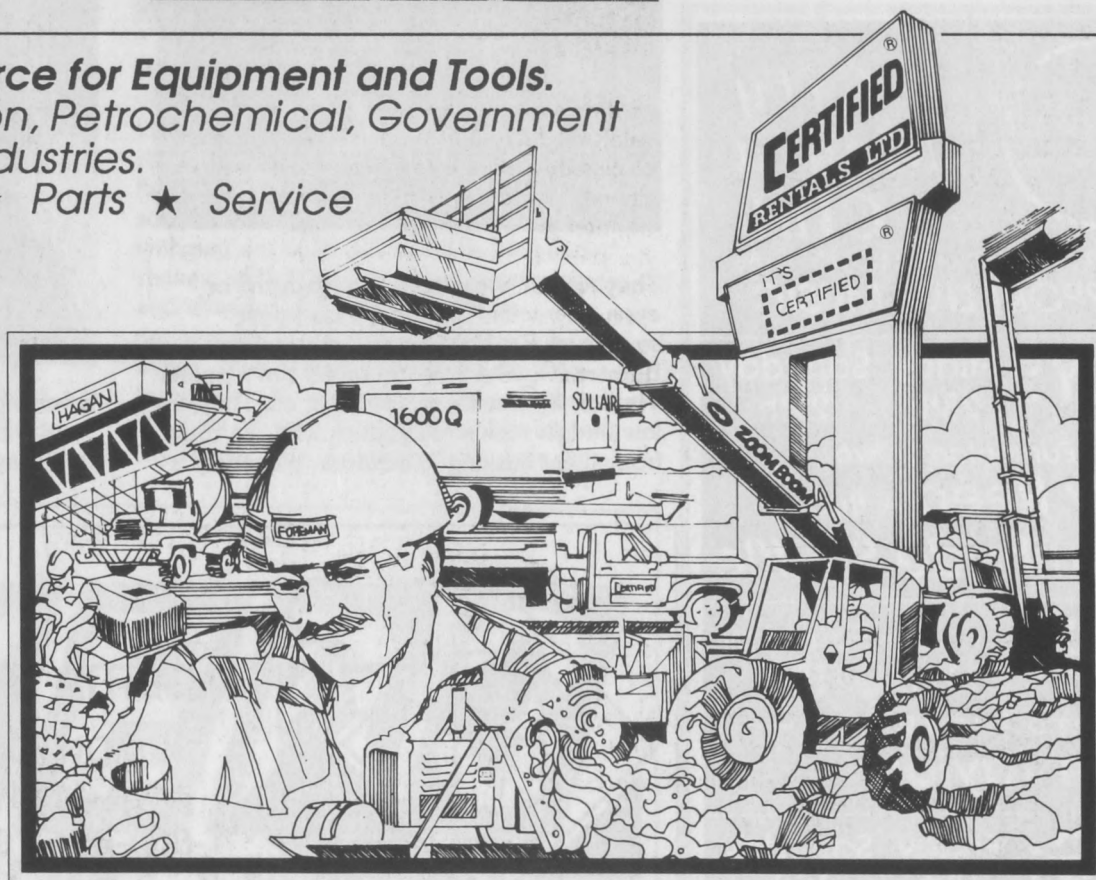
Although Loudon Wainwright III refers to himself as "just another guy writing songs and banging on the guitar," his albums and live appearances will convince you otherwise. The man is hardly a run-of-the-mill singer-songwriter and guitar player. His biting sarcasm, subtle witticism, and general observations of life—almost all of them concern issues of the family, neurotic behaviour and obsessions—will have the audience laughing where they might otherwise cry.

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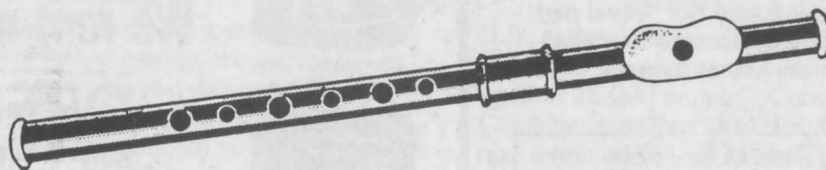
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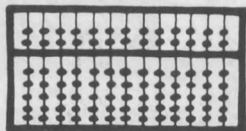
Singer, songwriter and wildman. It's been said that **Jerry Jeff Walker's** music is harder to classify than it is to "teach monkeys to tap dance." Widely known as the man who penned the popular Mr. Bojangles, Jerry Jeff has dabbled in acoustic folk, psychedelic rock and Texax country. As a modern troubadour writing rich lyrics filled with people stories, he is going to find himself right at home at the Edmonton Folk Music Festival.



In 1976 a group of Native people living in Edmonton were keen on keeping their traditions alive and promoting a better understanding of their culture. Thus was born the **White Braid Society of Dancers and Drummers**. During the 13 year period these dancers have not only made Canadians more aware of the Indian and Metis cultures, but they have travelled and performed in such far away places as Turkey, Japan, Norway and England.



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Lucinda Williams has led a troubadour's life which has taken her from Louisiana to Texas to Los Angeles and many points in between. Her music, like her bohemian spirit, reflects diversity. Her lyrics are too sturdy to be folk, her music too twangy for straight pop, her stage presence too frank and confident to tag her as a winsome country and western whiner. Her music, an exhilarating blend of folk-blues, zydeco and rock'n'roll, and her songs, tough yet vulnerable and emotional poetry, makes a sure-fire winner of any song she tackles. A critic found her "equal part Bonnie Raitt, Judy Collins and Emmylou Harris—and not like any of them in particular".



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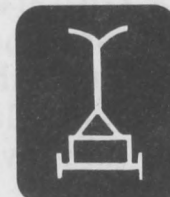
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'Festival just for folks'

By **BRUCE STEELE**

"Ya see, Bruce," Valdy said, leaning over the picnic table toward the microphone, "Canada is not like any other country for musicians." The tape recorder whirled quietly on my lap, picking up Valdy's comments and the cacophony of musical sounds coming from every direction. We were backstage at a summer folk festival, surrounded by musicians and dancers and mime artists and hundreds of volunteers who had organized and produced the event. People were "jamming" with each other between workshop and concert appearances, trading stories of gigs and guitars, tours and spouses. The atmosphere was something between Sunday in the park and a convention. The musicians came from South America, Europe, Australia, Africa, the United States and Canada.

The music was jazz, bluegrass, rock, classical, country and, of course, folk. Pete Seeger, one of the fathers of the folk tradition, says folk "is music played by the people"—it does not take companies, foundations or arts groups to create a folk song and sing it around the kitchen table. To this, Valdy added, "folk festivals are for folks." Explaining the importance of festivals to Canadian musicians, Valdy said, "This country is so big, the places to play are so far



apart, that unless you're a star and can play big rooms for big money, it costs too much to carry a band around with you. So most musicians have to act as their own travel agents and managers and roadies, and travel alone. It's not like England or Holland or the

U.S. eastern seaboard, where you can play to 25,000 people, travel 100 km and play to another 25,000 people." Consider a list of Canadian contributors to the international pop music world—all soloists, all with their roots in folk music: Gordon Lightfoot, Joni

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Mitchell, Neil Young, Buffy St. Marie, Bruce Cockburn, Leonard Cohen, Anne Murray, David Clayton Thomas. They were singers—and in most cases songwriters—who played guitars and sang in coffee houses during the '60s and gradually became part of the music scene that stretched from Yorkville in Toronto to Haight Ashbury in San Francisco. Eventually, the music industry noticed the “scene” and the musicians and invested. Many of the “folkies” went electric, with amplifiers and bands—much to the disgust of purists in the folk community. But modern music is electric. Synthesizers have become portable and cheaper and that's the whole point of a folk instrument. You can afford it and you can take it with you wherever you go.

Banjos don't have batteries, but synthesizers don't need strings. By the '70s, Canada was on the international rock-tour circuit. High quality home stereo was a fact of life, cable television brought concerts into the home, and home video stretched entertainment dollars in yet another direction. The traditional nesting ground of the folk musician, the coffee house, became an endangered habitat. There are but few left. But a phenomenon that began during the '60s in Regina (home of the co-operative movement) and then Orillia, Ont. (Stephen Leacock's mythical Mariposa), had spread across the country. Two- and three-day folk festivals—musical fairs with crafts, concessions and performances—started up in Winnipeg, Owen Sound, Yellowknife,

Hamilton, Vancouver, Edmonton, Ottawa, Calgary, Halifax, Sudbury, Thunder Bay and dozen of other villages, towns and cities. At first they featured American blues players, East Coast fiddlers, bluegrass bands, folk heroes and local singer-songwriters. Gradually this network of events began to trade local performers and a strong core of nationally known artists developed. Not only could they play well and present their work confidently and with style, but they wrote material which other artists recorded. The songs of Stan Rogers, Brent Titcombe, Willie P. Bennett, Bob Carpenter and others began showing up on the international hit parade, sung by Mary O'Hara, Anne Murray, Linda Ronstadt and other pop stars. More important—an “underground” record

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industry began to flourish in Canada. Folk artists had begun to record albums on their own labels, but commercial stations mostly ignored Canadian sounds which didn't fit rock and country formats. Now, in the video age, the problem is even greater. Some of the new wave of Canadian pop stars with folk roots (Bruce Cockburn, Jane Siberry, for instance) have adapted their sounds to the demands of commercial acceptance. There is also an indigenous Canadian recording business not run by major—U.S. and European—labels: folk festival have become a major arena for record sales. Concession tents display the products of artists performing at each festival. People hear an artist and buy his or her album. It's a modern approach to the old medicine show techniques. The buyers have direct relationships with the artists and their music; they have seen the artist and have heard the songs live. More than one million people attended folk festivals in Canada last year, and the festivals have become the strongest platform for the exposure of Canada's new artists. Europeans and Japanese began to raid the festivals in the '70s by hiring Canadian artists to tour abroad. David Essig, a guitar player and singer from southern Ontario, has been signed to an Italian label

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to record the blues, as well as producing his own records in Canada; Nancy White plays regularly in Central America. The breadth of the folk music movement is to be seen in the line-ups of the numerous festivals across the country. Their scope and vitality give music lovers a chance to catch the next generation of Lightfoots, Cockburns and Murrays. Valdy, leaning on one elbow and lifting his tea in a salute, said, "These festivals put the artists in touch with each other, the audience and the record-buying public. People walk right up to you and say 'hello.'"

Bruce Steele is a Regina-based CBC producer, freelance writer and long-time friend of the Edmonton Folk Music Festival



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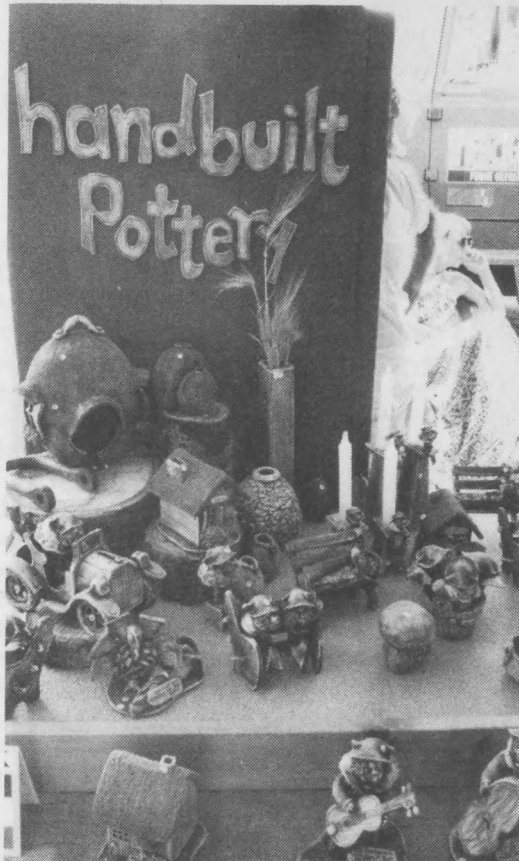
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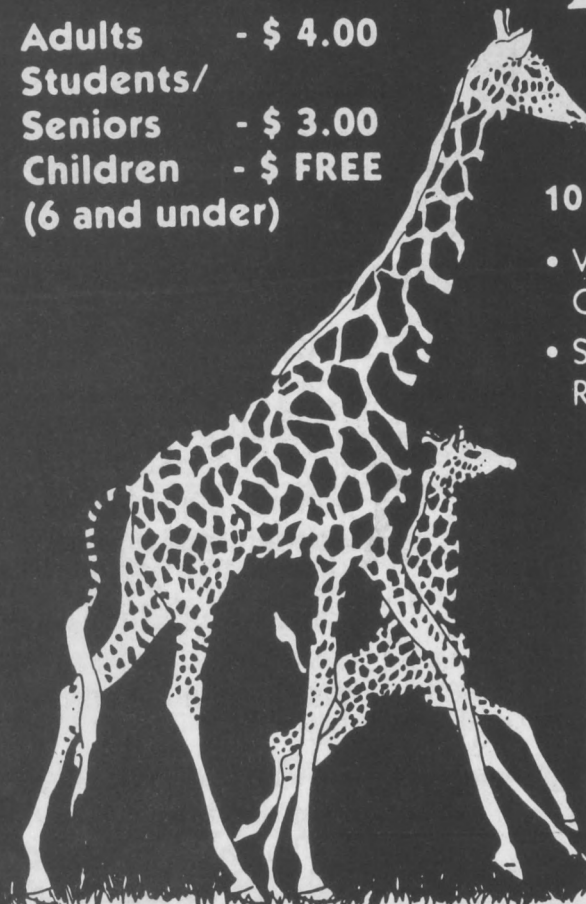
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Sunday Evenings

Sept. 10	Agnes de Mille 9:00 p.m.	Anton Kuerti and Yo Yo Ma 10:30 p.m.
Sept. 17	American Ballet Theatre 9:00 p.m.	
Sept. 24	Bach Fantasy 9:00 p.m.	Anthony Burgess on D.H. Lawrence 10:00 p.m.
Oct. 1	Coming Through: D.H. Lawrence 9:00 p.m.	Henry Moore 10:30 p.m.
Oct. 15	The Metropolitan Opera Presents: <i>Aida</i> 9:00 p.m.	
Oct. 22	Cliff Richard: Thank You Very Much 9:00 p.m.	To the Count of Basie 10:00 p.m.

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The Alberta Wildlife Park—a safe haven for a host of rare and endangered species from around the world—nestled on the shores of Lily Lake is a 176-acre park which provides sanctuary for some 2,500 birds and mammals. The park also provides Albertans with an exciting opportunity to observe exotic and local animals in natural settings which carefully duplicate their natural habitats.

Since opening its gates on Aug. 17, 1980, the Alberta Wildlife Park has welcomed tens of thousands of visitors annually. Guests at the park are treated to the majesty of the snow leopard, the joyful antics of Vietnamese black pot-bellied pigs and the graceful beauty of Australian black swans. During the spring-birthing season the park is filled with sights and sounds of what mother nature does best. At any time of the year there's something for everyone.

Aunt Helen's Petting Zoo is a must for kids one to 100. Here folks are able to hug

Come talk to the animals

and pet animals most have seen only in picture books or on television. What finer way to educate people about the need for wildlife conservation endeavors at home and throughout the world? This hands-on approach will help to bring about a clear understanding of our relationship with and responsibility to the animals with whom we share the planet.

To further educate and entertain, Alberta Wildlife Park has a Travelling Petting Zoo. With an entourage of about 50 animals from 10 to 14 different species, park staff tour the province, appearing in shopping malls, retail stores and at community events such as the Edmonton Folk Music Festival.

The Alberta Wildlife Park, a non-profit foundation governed by a volunteer board of directors, is dedicated to the preservation and perpetuation of the world's rare and endangered animals. The exploitation and possible extinction of some of the earth's species must be a major concern to all peoples of all nations. Dedication and foresight are required if we are to ensure that future generations have the privilege of loving and living in harmony with the creatures of our world.

Come talk to the animals at the Alberta Wildlife Park. It's easy to get to. Just head north on 97th Street, past Bon Accord to Lilly Lake Road, then turn left at the giraffe sign. The Park is open from 10 a.m. to 7 p.m. daily. Make a day of it—talk to the animals, have a bite to eat at the licenced restaurant or browse through the gift shop.

The Alberta Wildlife Park—phone 921-3918.

little folks Festival

Saturday

Host: **Izzi**

11:00 a.m.	Amelia Kaminsky
11:30 a.m.	Heather Bishop
Noon	Norman Foote
12:30 p.m.	Le Circus Bop et Zezelle
1:00 p.m.	Le Circus Bop et Zezelle

CLOSED UNTIL 3 P.M. FOR MAINSTAGE CONCERTS

Host: **Paul Hann**

3:00 p.m.	Surprise Guest
3:30 p.m.	Paul Hann
4:00 p.m.	Mugs Mullen and Foo Ling Lou
4:30 p.m.	McDade Family Band

All Day

Alberta Wildlife Park Travelling Petting Zoo

Sunday

Host: **Izzi**

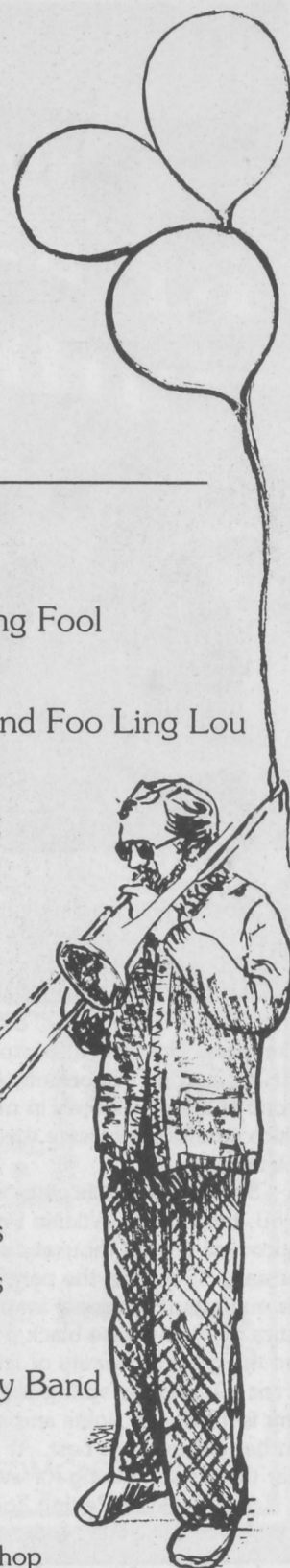
11:00 a.m.	J.J. the Juggling Fool
11:30 a.m.	Leslie Schatz
Noon	Mugs Mullen and Foo Ling Lou
12:30 p.m.	Rick Scott
1:00 p.m.	Surprise Guest

Host: **Paul Hann**

3:00 p.m.	Les Bucherons
3:30 p.m.	Les Bucherons
4:00 p.m.	Paul Hann
4:30 p.m.	McDade Family Band

Juggling workshop

Near kids' area for ages 12 and up
5 - 6 p.m. Saturday and Sunday
J.J. the Juggling Fool will lead the workshop



just for little folks

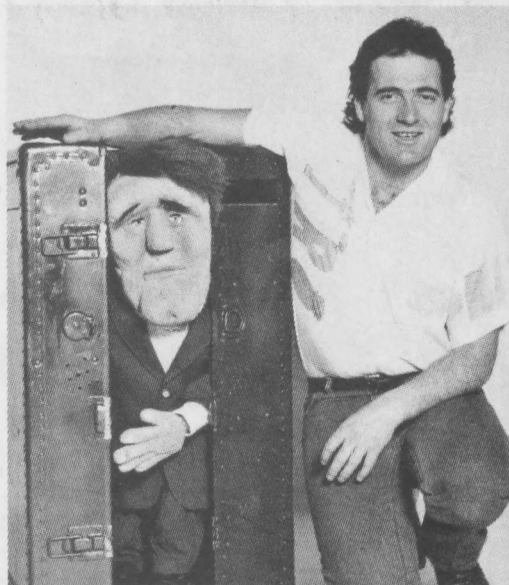


Circus Bop and Zezelle are a pair of clowns with the brightest red noses you'll ever see. Their performance brings their travelling circus to life. It's hardly the big top, but a delightful minimal circus with a short list of props which include: one big rope, one step-ladder, one trunk and one very important suitcase. With this, the two fetching clowns offer everything from sight gags to a tap dancing sequence, excerpts from Swan Lake to a segment called Les Freres Macaroni, les acrobats extraordinaire. Their performance is brightly paced, colorful and clever.

How do you describe a grown man who sings about living in a pumpkin shell, has conversations with a showerhead, hangs around with guys like Velcrohead and a four-foot Mulroneys doll and is often seen being carried around in a sack by an eight-foot sasquatch? That's **Norman B. Foote**, a Vancouver-based entertainer who has the tremendous gift of making people laugh. A multifaceted character whose quick wit and natural charm share music, comedy and puppetry into a very unforgettable and entertaining experience.



Hamlet the Clown draws laughter like a magnet. This off-beat character comes from the vivid imagination of the very talented Kirk Miles who has done some serious clowning around Alberta with the notorious One Yellow Rabbit troupe. This versatile entertainer and playwright has a proven track record as a clown and juggler.



Paul Hann is familiar to Edmontonians. It's here that he took his first professional steps of his musical career and it's Edmonton that served as Paul's home during his early years. Since releasing his first album in 1973, Paul has always captivated his audience with finely crafted contemporary folk songs, as



well as progressive country and bluegrass, bouncy rock'n'roll and most recently with children's songs. His ability to appeal to the audience—young and old alike—has seen his career grow by leaps and bounds. So whether it's a live concert, a workshop or a television show, Paul's full-bodied performance never loses favor with the audience.

Edmonton puppeteer and mask-maker **Izzi** is once again bringing her extensive family of characters—izzikins—to the Festival. Izzi spent the past winter in Trinidad researching



and working on new material so she will be introducing new and colorful izzikins to all her fans. Come and have a giggle and say hello to Izzi and all her delightful friends.

J.J. the Juggling Fool has been described as "something of a scholar of organic juggling" who can toss a mean veggie and juggle anything from zucchini to stuffed aligators. Children are amazed and delighted by his antics, but he prefers to think of it as a reciprocal arrangement. If you are not sure where to find J.J., just follow the crowd and you'll find the Juggling Fool right in the centre of it.



Amelia Kaminski and Denise Withnell are bilingual performers whose approach to traditional and contemporary styles has earned them considerable attention. Denise sings and plays piano and guitar, while Amelia is noted for her Maritime and French-Canadian fiddling styles. Their children's production, *Un soulier bleu* (One Blue Shoe) is a hit with children wherever they perform.



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Les Bucherons (The Lumberjack Show) is so well-known and loved across Canada that it needs no introduction. These two lumberjacks celebrate the fun and spirit of French-Canadian culture through a variety of songs, stories, jig dances and unusual musical instruments. Once these two take the stage there's total audience involvement.



Music, magic and mayhem—that's **Mugs Mullen and Foo Ling Lou** and they'll have you in stithes. Con and Foo Ling Lou are experts at "acting the fool" whether juggling, riding unicycles or playing Irish jigs, reels and hornpipes on pennywhistles. Con provides a special musical treat riding the tall unicycle. Look out! Here they come!



Rick Scott teaches music as a second language. A modern-day jester, he combines music, theatre and laughter in highly participatory performances for all ages. Drawing from his extensive experience as a songwriter, musician, actor and parent, Rick brings a new dimension to the world of educational entertainment.

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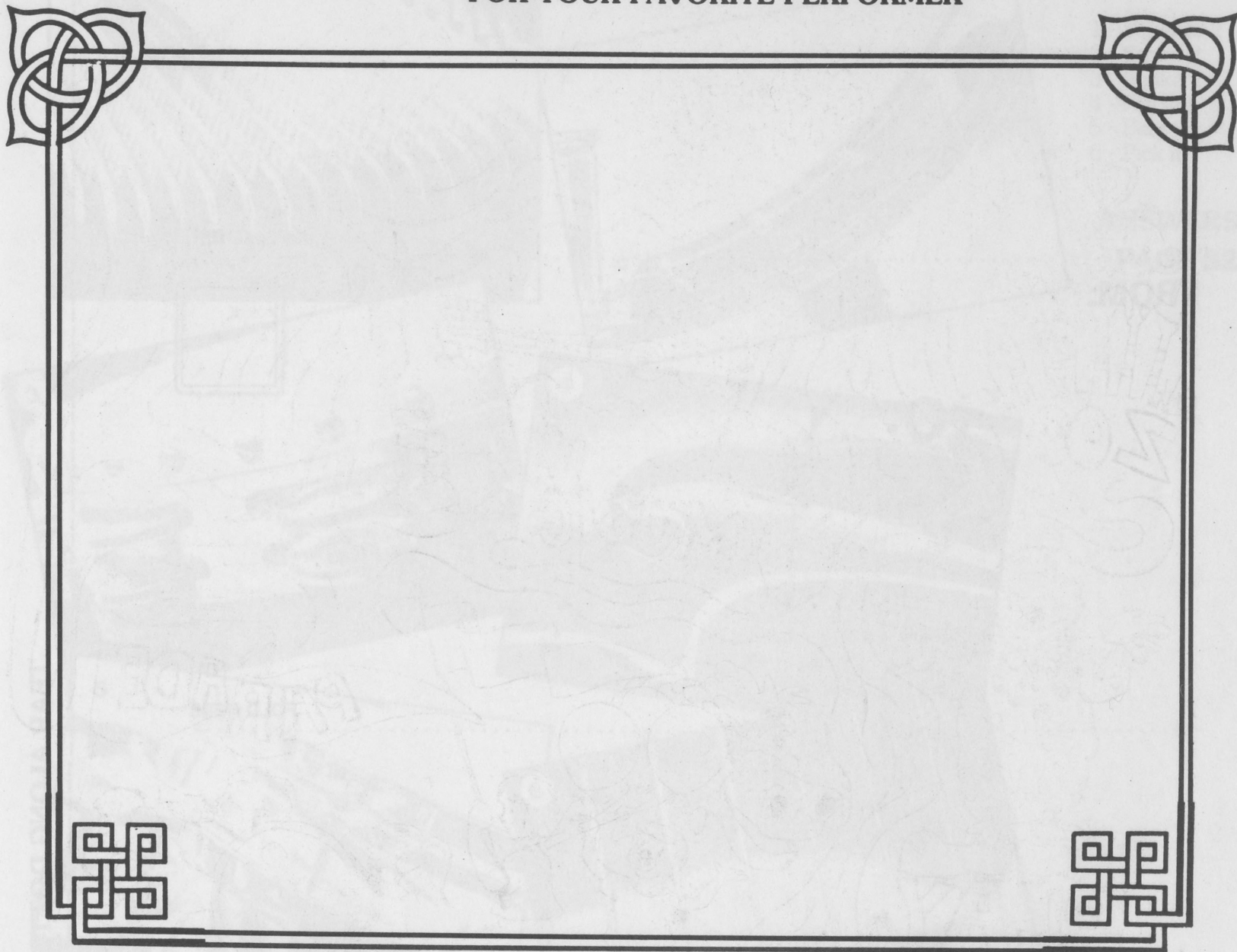
guitar, mandolin, banjo and Celtic harp; mom Danielle on guitar and vocals; Shannon on fiddle; Solon on stand-up bass and fiddle; and Jeremiah on fiddle, spoons and vocals.

START HERE



Children

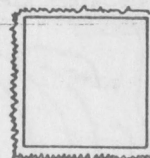
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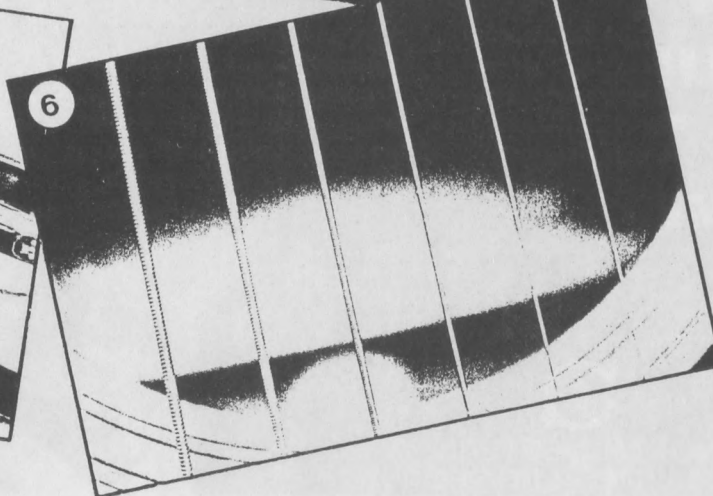
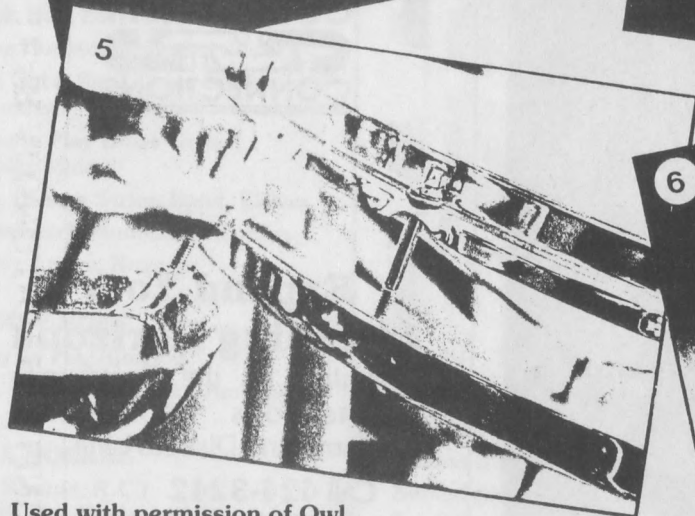
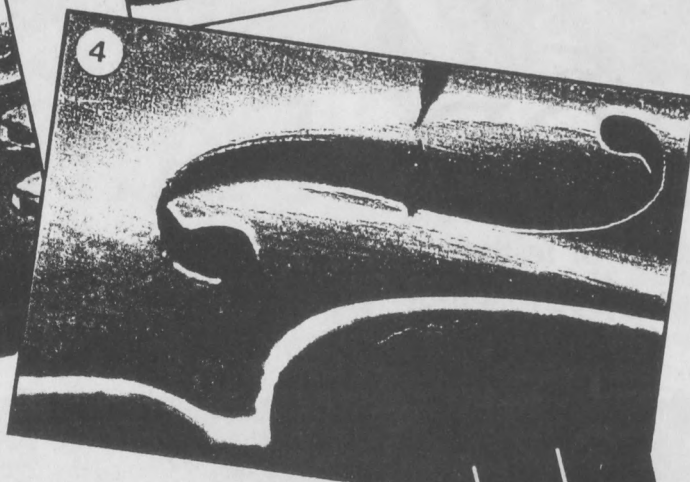
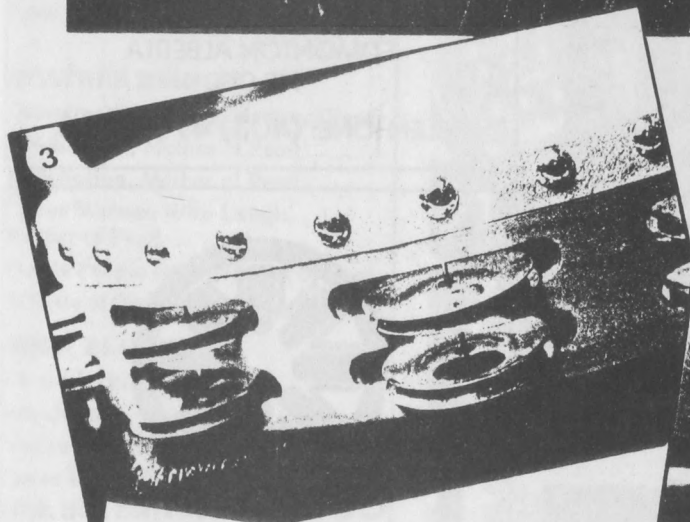
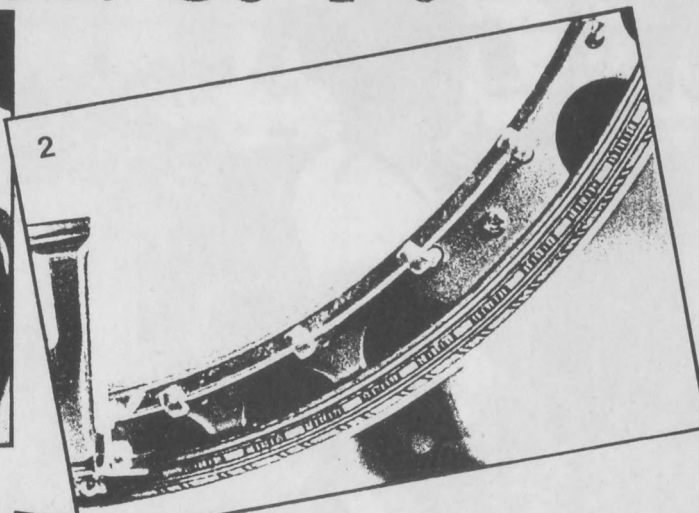
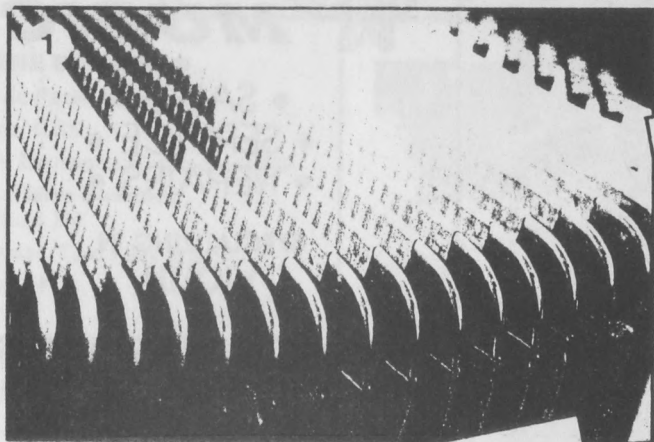


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What's it?



CLUES

- 1 - Squeeze it
- 2 - Strum it
- 3 - Shake it
- 4 - Fiddle it
- 5 - Beat it
- 6 - Pick it

ANSWERS

PAGE 82

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FOOD FAIR

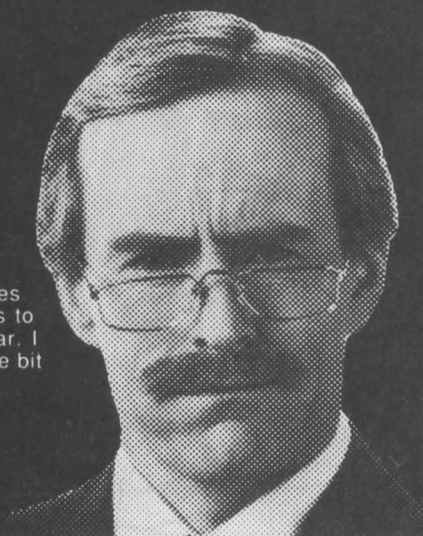
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My, My, Look at This, Amazing

BILL BOURNE

Bill Bourne, R.C.I.

(With the Tannahill Weavers)

Passage, Green Linnet



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The Talking Animals, Columbia

T Bone Burnett, MCA/Dot

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Trap Door (EP), Warner Bros.

Truth Decay, Takoma

The B-52 Band and the Fabulous
Skylarks, UNI,

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The Statue Makers of Hollywood,
Arista

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Cascade, Etive

Crosswinds, Green Linnet/WEA

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Sisters, Red House

GUY CLARK

Better Days, Warners

Guy Clark, Warners

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Texas Cookin', RCA

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Looking Towards Home, Logan

Margaret Christl—Live '83,
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Jockey to the Fair, Woodshed

The Barley Grain and Me, Folk
Legacy

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Boone Creek, Rounder

Changing Channels, MCA

Fluxology, Rounder

Fluxedo, Rounder

Dreadful Snakes, Rounder

The Bluegrass Album, Vol. 3,
Rounder

Under the Wire, MCA

JOE ELY

One Road More, Charly Records

Joe Ely, MCA

Honky-Tonk Masquerade, MCA

Down on the Drag, MCA

Live Shots, MCA

Musta Notta Gotta Lotta,
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Modern Life, Philo
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Mind, Philo
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Love of a Lifetime, MCA

ROGER McGUINN

Roger McGuinn, Columbia
Peace on Your, Columbia
Roger McGuinn and Band,
Columbia
Cardiff Rose, Columbia
Thunderbyrd, Columbia
(With the Byrds)
Preflyte, Asylum
Mr. Tambourine Man, Columbia
Turn Turn Turn, Columbia
Fifth Dimension, Columbia
Younger Than Yesterday,
Columbia
The Notorious Byrd Brothers,
Columbia
Sweetheart of the Rodeo,
Columbia
Dr. Byrds and Mr. Hyde, Columbia
The Ballad of Easy Rider,
Columbia
Untitled, Columbia
Byrdmaniax, Columbia
Farther Along, Columbia
Byrds, Asylum
(With Clark and Hillman)
McGuinn, Clark and Hillman,
Capitol City, Capitol
McGuinn-Hillman, Capitol

ELLEN McILWAINE

Fear Itself, Paramount
Honky Tonk Angel, Polydor
We The People, Polydor
The Real Ellen McIlwaine,
Ko'tai/United Artists
Everybody Needs It, Blind Pig
Looking for Trouble, Stony Plain

SARAH McLACHLAN

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CLARENCE 'BIG' MILLER

Evolution of the Blues Song,
Columbia

Revelations and the Blues,
Columbia

Big Miller Sings, Twists, Shouts
and Preaches, Columbia

Kansas City Revisited, United Artists

Some Like it Cool, United Artists

Did You Ever Hear the Blues, Quality
Transcription, CBC

Live from Calgary, Black Bear
(With Tommy Banks Big Band)
Montreux 1978, RCI

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Old Homestead
Original Hits from the West, Cattle
The Cowboy's Sweetheart, Cattle
Yodeling Cowgirl, Cattle
The Very Early Patsy Montana
and the Prairie Rambles, Cattle
Out in the Western Country, Cattle
Precious Memories, Birch
Mum and Me, Look
Dutch Treat, Munich

BOB NEUWIRTH

Back to the Front, Gold Castle

COLLEEN PETERSON

Beginning to Feel Like Home,
Capitol
Colleen, Capitol
Takin' My Boots Off, Capitol

PIED PUMPKIN

Allah Mode, Squash
String Ensemble, Squash
(As Pied Pear)
Pied Pear Elementary, Squash
Pied Who? Pied What?, Squash
Pear of Pied Pumpkin, Squash

PRESTON REED

Pointing Up, Flying Fish
Playing by Ear, Flying Fish
The Road Less Travelled,
Flying Fish

GARNET ROGERS

Garnet Rogers, Snow Goose
The Outside Track, Snow Goose

DOUG SAHM

Groover's Paradise, Warner
 Hell of a Spell, Takoma
 Doug Sahn and Band, Atlantic
(With the Sir Douglas Quintet)
 Border Wave, Chrysalis
 Quintessence, Stony Plain
 Midnight Sun, Stony Plain
 Rio Medina, Stony Plain
 Best of the Sir Douglas Quintet, Tribe
 Mendocino, Smash
 1 Plus 1 Plus 1 Equals 4, Philips
 Rough Edges, Mercury
 Sir Douglas Quintet Plus 2 Equals Honky Blue, Smash
 Together After Five, Smash
 The Texas Mavericks, New Rose
(With Amos Garrett and Gene Taylor)
 Return of the Formerly Brothers, Stony Plain

LESLIE SCHATZ

Hand Sown, Flyin' Partridge
 Flyin' High, Livingroom Studios
 Run to the Wind, Livingroom Studios

RICK SCOTT

You Better Dancing, Jester

SHOW OF HANDS

Show of Hands, I.R.S.

JANE SIBERRY

No Borders Here, Duke St.
 The Speckless Sky, Windham Hill
 The Walking, Duke St.

MARTIN SIMPSON

Golden Vanity, Trailer
 Grinning in Your Face, Topic
 Sad or High Kicking, Nobody's Fault but Mine, Dambuster
 True Dare or Promise, A Cut Above, Abyssinians, Akabar

SPIRIT OF THE WEST

Spirit of the West, Triniti
 Tripping up the Stairs, Stony Plain
 Labour Day, Stony Plain

**SUGAR BLUE**

Chicago to Paris, Blue Silver
 Cross Roads, Blue Silver
(With The Rolling Stones)
 Tatoo You, Rolling Stones
 Emotional Rescue, Rolling Stones
 Some Girls, Rolling Stones

(With various other artists)

Willie Dixon, Live. Backstage access, Pausa
 Syl Johnson, Brings out the Blues in Me, Boardwalk
 Montreux Festival, Blues Explosion, Atlantic
 Booker T. Laurey, Nothing but the Blues, Blue Silver

Stan getz, Live at the Midem Festival, Personal Choice
 Louisiana Red, King Bee, JSP
 Louisiana Red and Sugar Blue, Red Funk and Blue, JSP
 Spivey's Blue Parade, Spivey
 Blues and More Blues, Spivey
 New York Really has the Blues, Spivey

Johnny Shines, Blue Labor
 Brownie McGhee, Blues is Truth, Blue Labor
 Roosevelt Sykes, Music is my Business, Blue Labor

GENE TAYLOR

Handmade, Stony Plain
(With The Blasters)
 Hardline, Slash/Warners
 Streets of Fire, MCA
 Non Fiction, Slash/Warners
 Over There, Slash/Warners
 The Blasters, Slash/Warners
(With Amos Garrett and Doug Sahn)
 Return of the Formerly Brothers, Stony Plain

TIMBUK 3

Greetings from Timbuk 3, I.R.S.
 Eden Alley, I.R.S.

SHARI ULRICH

Long Night, A & M
 One Step Ahead, A & M
 Talk Around Town, A & M
(With the Hometown Band)
 Flying, A & M

LOUDON WAINWRIGHT III

Therapy, Silvertone
 More Love Songs, Rounder
 I'm Alright, Rounder
 Fame and Wealth, Stony Plain/Rounder

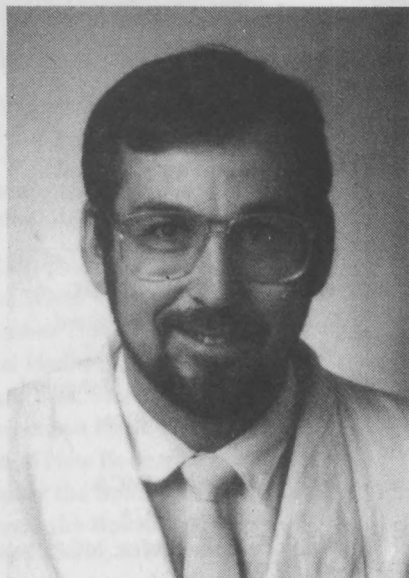
A Live One, Stony Plain/Rounder
 Dead Skunk, Stony Plain/Rounder
 Bell Bottom Pants, Columbia
 Unregaited, Columbia
 Album 3, Columbia

JERRY JEFF WALKER

Circus Maximus, Vanguard
 Mr. Bojangles, Atco/WEA
 Drifting Way of Life, Vanguard
 Five Years Gone, Atco
 Bein' Free, Atco
 Jerry Jeff Walker, MCA
 Viva Terlingua, MCA
 Walker's Collectibles, MCA
 Riding High, MCA
 It's a Good Night for Singing, MCA
 A Man Must Carry on, MCA
 Contrary to Ordinary, MCA
 Jerry Jeff, Elektra/Asylum
 Too Old to Change, Elektra/Asylum
 The Best of J.J. Walker, MCA
 Reunion, MCA
 Cowjazz, MCA
 Gypsy Songman, Tried & True Music
 Live at Greene Hall, Tried & True Music
LUCINDA WILLIAMS
 Lucinda Williams, Rough Trade

Answers to What Is It?

- 1 - Accordion
- 2 - Banjo
- 3 - Tambourine
- 4 - Violin
- 5 - Drums
- 6 - Guitar

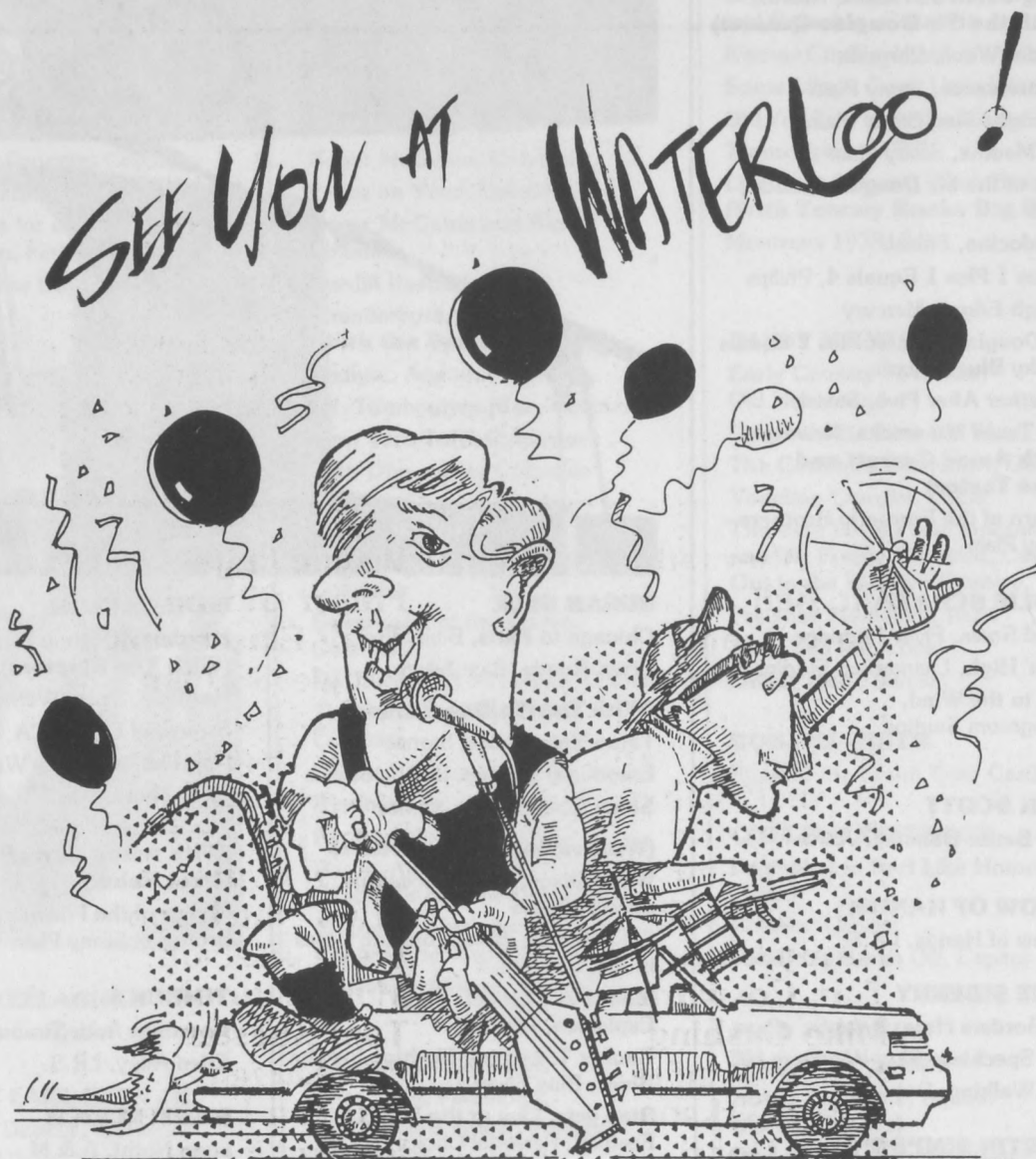


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This festival would not have taken place without the foresight of those who have gone before as well as those who are still with us here today. To this group of dedicated individuals we say: "Thank you."

Without volunteers the festival could not happen. We have grown in rank from the first festival that marked Alberta's 75th anniversary - that's evident. From among our first-year volunteers we find the following have stayed with us year after glorious year:

Ken Abernathy

Vic Bell

Marc Behm

Dan Blais

Dave Bigsby

Brenda Bouley

Agnes Brennan

Brad Burton

Dawn Callan

Jill Campbell

Mardy Clark

Tom Coxworth

Mike Cushing

Sandy Deguire

Garry Dirkson

Silvio Dobri

Stephanie Drieisen

Terry Fannon

Vicki Fannon

Frank French

Dennis Franz

Michelle Friesen

Martin Fuchs

Wayne Fuga

Fraser Gibson

Trish Glazebrook

Peggie Graham

Doug Guy

Robb Hadley

Josephine Hall

Tony Hilhorst

Lynda Hrubizna

Chris Hutchison

Steve Jackson

Murray Jurak

Tom Kuester

Kim Larsen

Laureen La Drew

Randy Liberty

Cynthia MacCormack

Roberta Magnusson

Maureen McCaw

Jacqui McLennan

Don McPhee

Lynn Mortimer

Jolayne Motuik

Angela Nette

Linda Nauss

Percy Odynak

Anne-Marie Ogston

Dave Olsen

Connie Perrot

Ken Powell

Tracey Reynolds

Heather Reid

Franklin Siemens

Julia Simmons

Rob Simmons

Kerry Stinson

Neil Storeshaw

Lynda Talviste

Noreen Tate

Ed Thumath

Christine Vriend

Mary-Anne Trann

Brendi Walls

Mike Wellensiuk

Raymond Wintonyk

Claude Witherly

Scotty Wright



Keepin' the customers satisfied

By PEGGIE GRAHAM

Who are all those people out there having a good time?

Take a single, college or university graduate, thirtyish Edmontonian who holds down a professional or management job paying more than \$38,000 per year and what you have is a composite portrait of the audience at the Edmonton Folk Music Festival.

During 1988, the folk festival, along with Edmonton's other summer festivals, commissioned a survey of audience members to learn, among other things, the five Ws. Who was out there? What was the main attraction? Where did they come from? When did they buy tickets? Why did they keep coming back? Surveying audience members on site during the annual event and afterwards by telephone, the Manecon Partnership came up with some interesting and surprising facts.

What about the typical audience member? He or she (there was little overall difference in the number of women and men attending the folk festival) was between the

ages of 30 and 39. The next highest age group represented was the 25 to 29 category. Some 43.8 per cent were in professional or management positions and 36.9 per cent were college or university graduates. Of the 21.8 per cent who reported having some college or university education, 15.6 per cent were students.

A slightly higher proportion of the folk festival's audience was single but they didn't come alone. About one-third came with a friend and 20 per cent came as part of a group of six or more. Some 71 per cent were Edmonton residents. Of the 25 per cent who did not reside in the city, the majority came from other Alberta centres and the majority stayed with friends or relatives while in Edmonton to attend the folk festival. The majority of these visitors were here because of the folk festival. While attending the Edmonton Folk Music Festival, Edmonton residents surveyed spent about \$35 per capita while visitors' per capita spending for tickets, accommodation, meals and other items was \$97.

More than 50 per cent of those surveyed attended for three days and 65 per

cent were attending the folk festival for a second, third or fourth time. Not only were these people back for more music, but 86 per cent of the first-time attendees said they'd be back, too.

What factors affected peoples' decisions to attend? Some 63 per cent cited the main stage concerts as a drawing card, but just behind that were 59 per cent who were there for the festival's overall atmosphere and entertainment. Some 75 per cent of those surveyed had purchased weekend passes in advance.

Are people satisfied with what they are hearing and seeing at the Edmonton Folk Music Festival? Eighty-five per cent said yes. In terms of value for time and money spent, quality of entertainment, presentation of acts and performers and scheduling of events, more than 86 per cent were satisfied or very satisfied.

After 10 years, those are very satisfying numbers indeed.

Peggie Graham is an Edmonton freelance writer and a veteran of nine Edmonton Folk Music Festivals.

Last Minute Changes

Additions



He was always a tad different. In the heyday of punk-cum-new wave, **Steve Forbert** was a folk rocker. Out of fashion, he had to struggle his way up from busking on New York City streets to audition nights

playing clubs like Folk City, the Bells of Hell, the Other End and Kenny's Castaways until he earned acceptance by becoming a fixture at the seminal punk palace, CBGB's, where he opened for the likes of Talking Heads and John Cale. Once anointed the most promising new artists of the decade, critically praised and a popular success, by 1987 Steve, who found himself without a manager or a recording contract, took to the road to rekindle his musical career. His new work mixes elements of rock, folk, blues and country.

DISCOGRAPHY

STEVE FORBERT

Alive on Arrival, Nemperor
Jackrabbit Slim, Columbia
Little Stevie Orbit, Columbia
Steve Forbert, Columbia
Streets of This Town, Geffen

Greivous Angels can only be compared to the Pogues meeting Stomp Connors. This is truly a Canadian experience or Canuck-A-Billy ... a combination of traditional Canadian folk, bluegrass, gospel and rock'n'roll. The band includes Chuck Angus on guitar and vocals; Michelle Rumball on vocals and guitar; Peter Jellard on fiddle, guitar, banjo, accordion and vocals; T.S. Hadley on stand-up bass and vocals; and Peter Duffin on drums and vocals.

He was always a tad different. In the heyday of punk-cum-new wave, **Steve Forbert** was a folk rocker. Out of fashion, he had to struggle his way up from busking on New York City streets to audition nights

Also appearing

Lester Quitsau

Eddie Paterson

Southside Shuffle

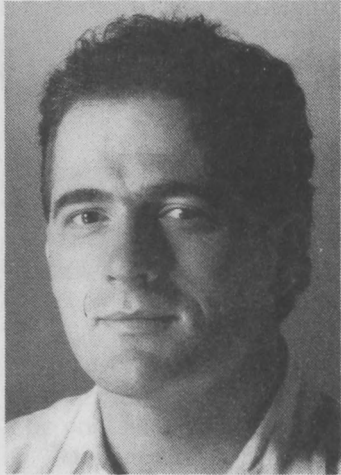
Cancelled

Eddie "The Bluesman" Kirkland

Wayne Toups and Zydecajun

Main Stage Concerts

THE EMCEES



Norman Foote



Bruce Steele



Rick Scott



Shari Ulrich

FRIDAY

5:30 p.m. - 12:30 a.m.

**Patsy Montana and the
Great Western Orchestra**

Bob Neuwirth

✓ **Capercaillie**

✓ **Heather Bishop**

✓ **Jim Keelaghan**

✓ **Garnet Rogers**

✓ **Sarah McLachlan**

✓ **Guy Clark**

✓ **Christine Lavin**

✓ **Ellen McIlwaine**

✓ **Doug Sahm and Flaco Jimenez**

Main Stage Concerts

SATURDAY	SUNDAY
1:30 - 3 p.m.	1:30 - 3 p.m.
Rory Block Roger McGuinn	Pinetop Perkins Steve Forbert
5 p.m. - 12:30 a.m.	5 - 11:30 p.m.
<ul style="list-style-type: none"> ✓ Ponty Bone and the Squeezetones ✓ Deighton Family <i>- great!</i> ✓ Connie Kaldor ✓ Pied Pumpkin <i>- Sat. night</i> ✓ Michael Hedges ✓ Amos Garrett and the Eh Team ✓ Free Hot Lunch <i>- Madison Wis.</i> ✓ Jerry Douglas, Edgar Meyer and Russ Barenberg ✓ Timbuk 3 ✓ Joe El <i>Louise Walker</i> Bobby King and Terry Evans 	<ul style="list-style-type: none"> <i>Sat. night</i> ✓ The Chenille Sisters Show of Hands Lucinda Williams Loudon Wainwright III <i>Curious Angel</i> Jerry Jeff Walker Jane Siberry T Bone Burnett Spirit of the West Finale

Autographs



Help Support Your Festival!

You may be aware that the Folk Festival is in a deficit situation. All efforts are being made to eliminate that deficit, and there are a few things **you** can do to help. Some of them are not even that unpleasant . . .

Buy a T-Shirt! — buy a Hat! . . .

or a Sweatshirt or a Sticker or a Pin!

and you'll need to be sitting down in your **Folkfest Chair**

when you hear about the **Secret Surprise!** (ooh . . . ahh . . .)

— Loro's being a little coy about this one (Imagine a ten-year-old Sphinx with a mischevious grin) —

or Buy a Raffle Ticket!

(PRIZES: A TRIP TO ANYWHERE IN WARDAIR'S WORLD, AN NAD STEREO RECEIVER, A PIONEER CAR STEREO, AND A SANTANA GUITAR)

and if none of the above gimmicks work for you, **Just Give Money!**

All donations are tax deductible, an official receipt will be mailed out to you, and you'll receive the quarterly newsletter. (and it's a **Damn Good Newsletter**, too.) — So ante up, folks, it's **your** Festival.

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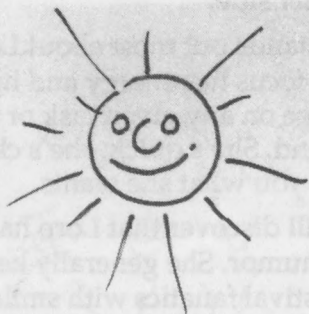
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BIÈRE *Pilsener*



AUGUST NEWSLETTER

VOLUME 10, No 3
AUGUST 1989



LET THERE
BE SITE



Let There Be Site

On July 29, the Edmonton Folk Music Festival invaded Gallagher Park and claimed it for its own. Amidst fun and sunshine many dedicated folkie volunteers gathered to meet and greet each other. T-shirts were distributed and we were entertained by the all-star trio of Rusty Reed, Lionel Rault and Lester Quitzau — a super way to kick off the count down to the festival!

Following the music all those on site joined in a BBQ. Looks like our kitchen crew has wonderful things instore for us on the festival weekend, good work gang!

Ken P. says it was hot (damn hot!). Me, well I don't care so long as it's dry!!

So let there be site! Take a look around, then check out our cover photo taken just before the events began on Saturday, July 29. Pause for a moment and reflect on all the effort that you and your fellow folkies have put into this event. Then take time to enjoy it.

For those of you who pay our way - this one's for you. This festival weekend is a celebration of all that is good in life: friends, family and most of all music.

It has taken all of us — the performers, the members, the volunteers, the board, the public, the staff and the support of solid sponsors — to make the past 10 years possible.

— Enjoy!



Loro Carmen



If you get the chance, take time to say hello to Loro Carmen, our much admired general manager. Her exceptional drive and unextinguishable enthusiasm have made it not only a learning experience, but a pleasure for all those who have had the opportunity to work at her side.

What stands out most about Loro is her ability to focus her energy and her extensive knowledge on any given task or situation in a split second. She's quick, she's clear, and she'll tell you what she wants.

You will discover that Loro has a good sense of humor. She generally keeps her fellow festival fanatics with smiles on their faces (we are tempted, however, to offer her singing lessons once the rush is off).

While she's a tough task-master (sorry Loro - task-mistress), she always concerns herself with the well-being of her team. On a larger scale, her aim for the festival is to ensure each and every person who comes through the gate returns home with a positive feeling about the festival experience, in the hope that they will pass it on and encourage others to attend. Loro feels that our happy past attendees and volunteers are our most powerful advertising resource.

We can't thank her enough for all the long days, late nights, and early mornings - in short, every waking hour she has devoted to the festival.

Thanks Loro!

— Christine Vriend



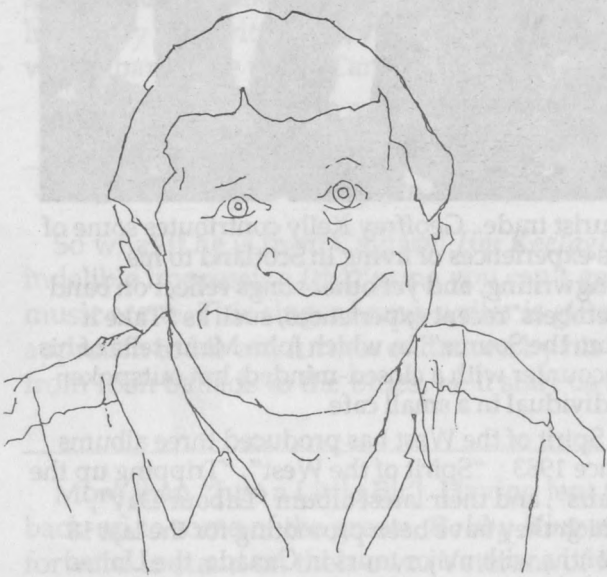
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Terry Wickham



Terry Wickham, our artistic director, has a commanding presence that speaks for itself, yet his cool professionalism does not quite mask his warm and friendly nature. What volunteers love most about Terry is the fact that he expresses a genuine appreciation for their efforts. He has also made a point of seeking input from those who love the festival.

In the past few days of madness it has been reassuring to have a cool presence from the "inner sanctum" (office of the management) in our midst. Terry seems genuinely unflappable. We have discovered, however, that his soccer ball takes the occasional beating. Also, his controlled approach is supported by lists of lists, categories of categories and stacks of little neat things. (Don't worry Terry, Lorie did not tell us everything.)

Terry anticipated that his position as artistic director for our festival would take 50 per cent of his working hours. He now estimates it has consumed 70 - 80 per cent. As a result we have enjoyed earlier organization, positive publicity, and the anticipation of a knock-out line-up! It seems all his hours on the phone have paid off and we could not be more thankful for how things have progressed.

Welcome to Edmonton, Terry. We love having you around. You can use the phones all you like but for heaven's sake, stay away from the van.

—Christine Vriend



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"Tap into a great time"

Spirit of the West

Holger Peterson, former artistic director of the Edmonton Folk Music Festival, and owner of Stoney Plain Records, once described Spirit Of The West as, "... kind of like the Clash meeting the Dubliners ..."
"What they call 'celtic folk 'n' roll' has been well received by audiences of nightclubs, theatres, festivals, and university venues across Canada.

This year sees the addition of two new members to the band. Linda McRae (bass, guitar, accordion, vocals), was born in Duncan, Canada. She began playing music 10 years ago in a country rock band, and began her career as a singer/songwriter when she formed her own band "Terminal City" in 1985. Daniel Lapp (fiddle, trumpet, accordion, keyboards, vocals), hails from Prince George, Canada, where he began playing music at the age of five. He has performed with jazz, Western swing, celtic, and bluegrass bands and his music has been enjoyed at numerous jazz and folk festivals across Canada.

Co-founder of Spirit of the West, Geoffrey Kelly (flute, bodhran, vocals), was born in Dumfries, Scotland and immigrated to Canada at the age of nine. He became involved in the music scene after meeting a group of Irish musicians in the early 1980s, and has played in the last two Vancouver folk festivals with Comha Has Ceoltoiri Eirein (Irish Musicians Society). Geoff has performed on several album projects including: Barney Bentall, Stephen Fearing, Jim Keelaghan, The Irish Rovers, and Amos Garret.

John Mann (vocals, guitar), was born in Winnipeg in 1962. He is a former musical theatre student of Studio 58 and has held leads in musical productions of Godspell and Oklahoma. He later became involved in the music scene after meeting Geoffrey Kelly in 1983, when Spirit of the West was formed. He too, has performed on several album projects including: Stephen Fearing, Amos Garrett and Jim Keelaghan.

Many of the band's lyrics address contemporary West Coast issues found in such singles as "Homelands", which tells of B.C. Indians fighting to save their burial grounds from the invasion of major logging companies, and "Profiteers", a song voicing the band's distaste for landlords willing to turn down the homeless to make a penny on the



tourist trade. Geoffrey Kelly contributes some of his experiences of living in Scotland to his songwriting, and yet other songs reflect on band members' recent experiences, such as "Take it from the Source", in which John Mann tells of his encounter with a closed-minded, but outspoken individual in a small cafe.

Spirit of the West has produced three albums since 1983: "Spirit of the West", "Tripping up the Stairs", and their latest album "Labour Day", which they have been promoting for the last 18 months with major tours in Canada, the United Kingdom, and the U.S.

They have performed in concert with Billy Bragg, k.d. Lang, Richard Thompson, Battlefield Band, Rita McNeill, Phoebe Snow, RUNRIG, Roy Forbes (BIM) and Donovan. They have planned major tours for themselves in Canada, the U.K., Europe and the U.S. for 1989, and a new album is planned for release mid-year.

Spirit of the West also released two videos in 1988: "Political", a single from their Labour Day album and "Think About It", a video single with Paul Hyde. They will perform their original "Not Just a Train" on the film "California Dreaming", the sequel to "My American Cousin" to be released this year.

After viewing Spirit of the West, or listening to their albums, it is easy to understand why Bryan Adams had chosen the band as his pick for 1987. Their energy, integrity, and musicianship are not to be missed this festival. They will assuredly lend some spirit to the Edmonton Folk Music Festival.

— Stephanie Driessen

Feature Five

A native of the prairies, *Connie Kaldor* once said she comes from a land that is harsh and unforgiving. Her energy and enthusiasm has overcome the realities of the Canadian music scene and after ten short years of hard work and dedication she enjoys international acclaim. No stranger to the festival, her lively and witty performances should brighten our weekend. Solid solo or with a band, she plays Canadian folk on a wide variety of instruments.

N.B. It's wonderful to see someone else who got it going in '79 making it.



So what if he is from Calgary! *Jim Keelaghan's* talent has already made an indelible impression (that's one you can't get out with Tide) on the Canadian music scene. This singer/song-writer is gifted with a warm traditional approach to his art, further enhanced by his distinctive guitar style. Spanning from Irish ballads to the Blues, he'll start us off right on Friday night. Be there.



More than "Just a Little Bit". Having lent their considerable talent as back-up to some of the greats, *Bobby King and Terry Evans* have now stepped forward to stand on their own. Veterans of Rhythm and Blues, with solid gospel roots, their music is steeped in the rhythms of the south. Well influenced by several well-known R&B artists, most of their work is original southern soul. Fourteen years of working side by side has lead to a fine balance of voice and presentation. "Seeing is believing".



"It's a wonderful day in the neighborhood" (just kidding — he's not even related). Actually, you had better batten down the hatches and prepare for the guitar from he11", as *Garnet Rogers* describes it. Another Canadian, Yeah! He loves to tell stories. The audience listens. Glimpses of his personal experience highlight his ballads. At one with his guitar, he creates unforgettable images that draw the audience into his world. An absolute must see on Friday night.



One "Mysterious Woman". A musician's musician, *Christine Lavin* steps out of the traditional mold of the solo musician to become not only a performer, but also a driving force for fellow musicians and their art. Christine has a ripe sense of humor. Her comic personality combines with her inherent warmth to produce a fascinating mix of the familiar and the flippant. Words fail to fully categorize Christine. You must make time to get to know her yourself. Many who know and love her and her work will agree - it will be time well spent.



Recommendations

I must admit that this was originally meant to be a record review, but after much (a few seconds) soul searching, I unilaterally decided that there is enough negativity in today's world without my having to say something negative about someone's music. When I listen to music I am either immediately impressed by something in the sound — it's hard driving, toe-tapping, or unusual — or it is an album that

requires me to actually sit down and listen to it to appreciate the music.

I am not in the least a fussy listener! I like most types of music, with the exception of opera, and only demand that it be played well. With this in mind and with the abundance of talented musicians and performers on the market today, I decided to recommend a few albums (newer) I enjoy.

Kick by Inxs

This is an album I put off buying for a long time because of an ingrained prejudice against purchasing anything the thirteen and fourteen year old market is raving about . . . shame on me!! This, in my opinion, is a first class album!

I enjoyed, at first listen, every cut on the 12 song album. The record starts off with the driving beat of the hit *Guns In The Sky* and never lets you go. As I first listened to the album, I was impressed by the fact that I immediately recognized most of the songs as top 40 material that I had heard and enjoyed. *Inxs* is a group that is going to be heard from for a long time to come if they continue to produce albums with the quality and kick of *Kick*.



Wild Wild West by The Escape Club

Aren't we supposed to get wiser as we get older (is 36 old?) Again I put off buying this album because the kids were going crazy and I thought "just another one hit pretty boy group" ...wrong again smart guy!! At just over 39 minutes, this album is nowhere near long enough. The ten songs are prime examples of the talent portrayed in this group . . . and there is plenty.

The selection of the tunes and the sequence of them has been well thought out. Starting with the top ten hit *Wild Wild West*, the record gets you primed for the rest of the rockers to come and doesn't disappoint. This record romps and bounces along with the music being so infectious it's next to impossible to not feel like dancing! Only if you are brain dead, deaf, and paralyzed from the waist down can you escape it's spell.

It's true that the lyrics on this album won't win any awards for their socio-political content but if I had wanted an album that was going to impart some great message, I would have been looking for something by Cockburn or Lou Reed. As the name of the group implies, the Escape Club is just that — a great escape.



The Hardline According to by Terence Trent D'Arby

One need not like a person's attitude or bearing to appreciate their music and talent! Thankfully!! As an example of this, I will be the first to admit that I detest Prince's attitude and bearing, but thought that *Purple Rain* was a brilliant record in both musical and lyrical content. I recently caught Mr. D'Arby being interviewed prior to doing an American tour. I would have been better off changing the channel! The guy is an extreme egotist and sexist. I ask you, is egomania a side effect of genius?



I liked *The Hardline According to* at first listen, but did not feel it was outstanding; that feeling came on the third or fourth listen. The two songs that I heard getting AM radio play — *Wishing Well*, and *Dance Little Sister* — are only subtle examples of the vocal range D'Arby is capable of producing. Mr. D'Arby has a voice like silk on chrome. In one breath he can plead, cajole, caress and slap at your senses, leaving you reeling and begging for more. In his second breath, if he desired, he could writhing and moaning on the floor, or scrambling for the door.

This is an album that I keep set aside for those quiet moments when I want to sit and listen. This album requires and deserves repeat listenings. Terence Trent D'Arby is a man who, if he doesn't let his ego impede him, will go right to the top of the heap.

Self Titled by Rockin' Dopsie and the Twisters

Zydeco music — a blend of Cajun & the Blues. Rockin' Dopsie (pronounced "Dupsie") has been playing Zydeco since before it had a particular name. The players and locals simply called it good times music and enjoyed it without having to categorize it.

this, his first album, is a live album that is so alive that while listening to it I could smell stale beer, cigarettes, and the sweat of people dancing their feet off. The album is raw, basic, good times music featuring the necessary accordion, washboard, spoons, and sax that make up a good zydeco band. I must admit that I found a lot of the lyrics hard to understand but with this music, the lyrics are not all that important. It's the feel, the energy.

If you have previously not had the experience of Zydeco, try Rockin Dopsie and you won't regret it!

— L.A. Mortimer



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John Mayall... Eric Clapton and more

I was astonished to discover that not everyone knows who John Mayall is! I guess if you listen to someone's music for over 20 years you assume that everyone else has at least heard of the person!!

John Mayall was born in Cheshire, England in 1933. John, like many musicians, was talented and interested in the arts. While attending the Regional College of Arts in Manchester, England, John formed his first band, the Powerhouse Four. This was the beginning...

In 1963, Mayall formed his first Bluesbreakers band. The early Bluesbreakers line-ups were transient while John tried to establish the feel and sound that he wanted from the group.

One of his first recruitments was John McVie (of Fleetwood Mac). Mayall liked the steady and dependable bass player and they formed a bond that was to last for four years; longer than any future band member.

The 1964-65 Bluesbreakers cut an album called "John Mayall plays John Mayall." The album features Mayall on organ and harp, McVie on bass, Bernie Watson on guitar, and Hughie Flint on drums. With this line-up the band performed with groups like the Rolling Stones (a May Ball at Oxford University), the Who and the Kinks.

Even though the band was steadily building a reputation John wasn't happy with the guitar sound they were producing. At about the same time there were rumors circulating that Eric Clapton; a 20 year old whiz guitarist, was thinking about leaving the band he was currently playing in (the Yardbirds). Mayall contacted Clapton and in late 1964 Eric Clapton joined the Bluesbreakers and Bernie Watson left.

Eric's influence on the band was almost immediate! His stunning guitar style coupled with Mayall's hot harp licks and McVie's steady bass brought fans flooding in to see them play.

The first recording made with this all-star line-up was made in July, 1966. Crude and clumsily recorded by today's standards, there is a raw authentic intensity to the music. The album,

simply called the Bluesbreakers, is brilliant despite the primitive conditions under which it was recorded.

In the spring of 1966 Clapton left the Bluesbreakers to form Cream with his friends Ginger Baker (drums) and Jack Bruce (bass).

Since then Mayall has continued his policy of finding interesting musicians and offering them a forum in which to explore their musical ideas. Mayall's list of ex band members reads like a who's who of musical giants! Names like:

ERIC CLAPTON

JACK BRUCE (Cream)

JIMMY PAGE (Led Zeppelin)

MICK FLEETWOOD (FleetwoodMac)

PATTI SMITH

MICK TAYLOR (ex Rolling Stone)

SUGARCANE HARRIS

can be found on different albums. John Mayall is similar in many ways to Canada's own Ronnie Hawkins (the Hawk). Both musicians offered an opportunity for young performers to develop within their bands and then sent them on their way with best wishes. Many, many of these young talents went on to fame and fortune while their mentors remain in relative obscurity.

We, the listeners and purchasers, owe a great thanks to both Mayall and Hawkins for providing an outlet for these young musicians to grow and provide us with many hours of outstanding entertainment.

— L. A. Mortimer

JOHN MAYALL



Design Envisions Brilliant Festival

I just recently had the opportunity to speak with Terry Leonard, the talented artist whose design for this year's folk music festival poster is grabbing people's attention in Edmonton and abroad.

Terry is a former student of the Alberta College of Art in Calgary and also attended Red Deer College for one year. He has just recently opened his own graphic design business, Gallery Graphics, in Red Deer. For the past two years, Terry has also taught art classes at Red Deer College and at workshops across Alberta.

Terry focuses his artistic abilities on landscape drawings and watercolors. He had just completed a successful showing of his work at the Old Court House Gallery in Red Deer and his work is tentatively booked to be shown at the Red Deer Museum in October of 1991.

Terry's idea for the poster came from his experience at last year's festival. He enjoyed himself greatly and was so impressed by the atmosphere of the weekend that he set out to capture it in his drawing. He won \$250, two weekend passes, and other collectable prizes.



Unfortunately, Terry's drawings will not be on display at this year's festival, but you can view his work at his gallery:

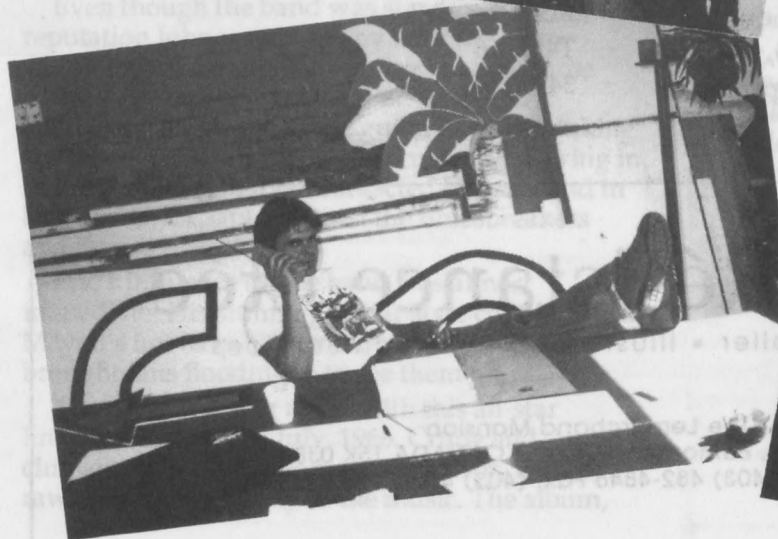
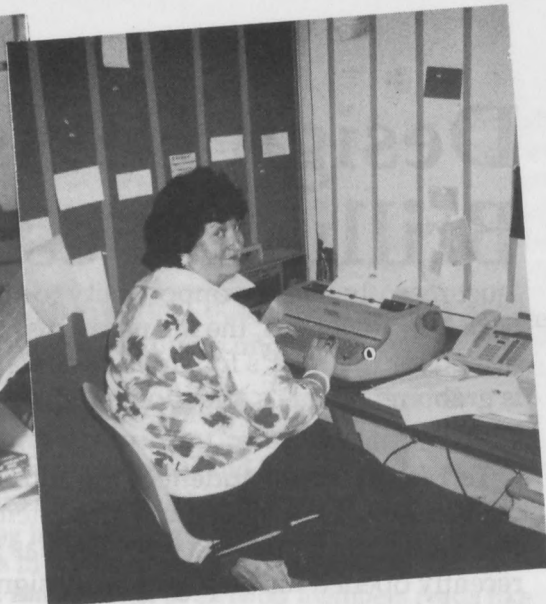
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— Stephanie Driessen

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(Like I haven't started Printing yet, & the bindery crew
could think of captions I wouldn't have time

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(Trust Me), I'm sure we
photostat this page, scrawl your captions on it & send
Caption Contest (we'll get back



t the Office

C CONTEST

crew gets here in an hour & a half, & even if I
e time to paste them up . . . so . . .)

THE CENTURY!

ure we'll think something up. Just trace or
& send it in to the Folkfest office — marked
I get back to you)



Blues—the beat goes on

In the beginning there was the beat.

In Africa, the drum was developed by a need for communication over a distance. The beat of the drums was used to pass messages, celebrate occasions, or just to express feelings. To accompany the drums, the natives used their voices, stomped their feet, and clapped their hands.

Music in Africa was simply a part of the daily existence. In fact, many of the African people didn't have a name for music since they could see no need to name such a thing.

After slavery ships had started transferring the Africans to America, one of the first things taken from them was their drum. Masters quickly realized that the drums were being used to communicate between the plantations. After taking away the drum the masters were happy enough to leave the blacks to their entertainment — their stomping, clapping and singing.

The white masters introduced the blacks to Christianity and it was through a combination of prayer meetings and clapping, singing, and stomping that the "sorrow songs" or spirituals came into being.

Spirituals are at the root of most forms of American music but unlike later music, spirituals had little to celebrate. Even today, after almost 200 years, "sorrow songs" have the power to jerk the heart strings of a listener. In the lyrics you can hear the pain, fear, loss, and hopelessness felt by the writer. A couple of the very best known spirituals are "Steal Away" and "Swing Low Sweet Chariot".

In the wake of these spirituals came gospel music. Gospel music began with the white revival meetings of the early 1800s. A tent preacher would travel about the countryside calling people to come forward and be saved. At these meetings the preacher would whip the people into a frenzy—they would shout, sing, scream, faint and talk in "tongues." For the first time, white Americans had found a manner and a place to let go of their inhibitions. The blacks heard this music and liked some aspects of it so they combined what they liked with their spiritual music and formed gospel music. A very well known gospel song that a lot of us will recall is "Amazing Grace".

The Birth of the Blues

Contrary to the popular belief that blues has always been around, it is, in actuality, one of the newer forms of black American folksongs.

There are no references to blues, or any similar lyric-songs in any published works dealing with black

folk music or in any of the many slave narratives dealing with the abolitionist movement.

The earliest published accounts of the blues all date from the early twentieth century. One of the earliest accounts is a report written by Charles Peabody for the *Journal of American Folklore* published in 1903. In 1904 an article written by composer W.C. Handy described his feelings about a new form of black music he had recently heard.

These examples along with the recollections of the early blues recording artists tends to support the belief that the blues took shape as a distinct new form of music in the period immediately following the American Civil War. The actual birthplace of blues is believed to be the cotton crop states of the U.S.—Mississippi, Alabama, Arkansas, Louisiana and Tennessee.

The music, without doubt, developed because of the sudden change blacks found themselves in following the civil war. One day they were slaves and the next, they were free people. Many of these freed people found themselves cut off from their families and their traditional way of life. They were free but had no means of support and no place to go. Most of the freed slaves had never been more than a mile or two from the plantation they had been raised on. It was a very frightening and unhappy time for them.

The Role of the Voice and Guitar

It is for this reason that blues developed as a solo and generally a vocal form of music. A quick examination of the pre-civil war black folksongs and social music shows a distinct difference in the lyrical content of the two periods. The pre-civil war music shows a trend toward group or communal music whereas blues was almost exclusively solo. The blues allowed the singer to tell of beliefs, thoughts, hopes, and experiences.

After emancipation, the playing and singing of blues spread rapidly throughout the southern U.S. and into the north, carried by large numbers of blacks looking for work and lost family members.

I'm not going to go into any detail about the actual playing of blues music because there is such a large variety of techniques and chords used by the different blues guitar players. Let me just say that the early and general form of blues music was three lines of verse set to 12 bars of music.

Until the emergence of blues, the favorite instruments of the time were the banjo and the fiddle. The guitar was an instrument used mostly to

accompany the sentimental and popular songs played in the parlors of the plantation owners. In short order the guitar replaced the banjo and to a lesser degree the fiddle. The fiddle was later replaced almost totally by the cheaper and easier to transport harmonica.

I have to emphasize now that the blues was first and foremost a vocal music. Where the blues differs is in its candor, directness, and often cynical comments on its subject. Blues is seldom artificial, sweet or sappy like some of the folk, country, or popular music of this or past eras.

Since the blues developed as a vocal music and the guitar wasn't the popular instrument of the time, most early blues guitar players were self-taught. As the popularity of the guitar grew, the beginners would watch, listen, and talk to the other players of their area. What this eventually led to was three different and distinct styles of blues and blues guitar playing.

In blues the guitar is often used as a second voice backing and following the lead of the singer. The early forms of blues are classified more by the vocals than the guitar playing.

I have to mention now that blues performers were classified by the way they chorded, sang, or the inflections they used in their music. A performer being in a particular classification does not mean that his/her music sounds like the other performers in the same class.

Pre-world War II Blues

The first class of blues is the Mississippi - Deep South Blues or Delta Blues. This type of blues is the most "primitive" sounding of the three classes. The blues style from this area, as is demonstrated in recordings from the 1920s and early '30s, is rough, spontaneous, and clamorous. The songs are often fragmentary and use cries, moans, and humming. Often monosyllabic cries replace "meaning" in the songs. The blues often seems only a step from the field-cries of the slaves.

In Delta blues the voice is heavy and often sounds thick and congested. There is often a peculiar crying quality—the singer sounds as if he/she is on the verge of tears. The emotional intensity of Delta blues is often almost overpowering with the lyrics sounding as if they are being torn from the performers' throat.

In this type of blues the guitar helps in the overall emotional development of the song. The playing ranges from insistent pulsing rhythms to intricate treble chordings which "speak" at the end of sung lines.

Some of the well-known Delta blues performers are Son House, Willie Brown, Charlie Patton, and Big Mama Thornton.

Texas blues is the second class of blues (and my personal favorite). Texas Blues is believed to be the oldest of the blues styles. The earliest recordings of Texas blues are much more sophisticated and refined than any other recordings from the same time period. This style is still powerful and direct but it has lost the crude and unfinished feeling that accompanied Delta blues.

The singing of Texas blues is done in a higher and clearer voice and the melody line is generally much more intricate. The singer still uses the occasional scream or "holler" but it seems to enhance the song rather than fragment it.

In this class the guitar often plays intricate and sophisticated chords at the end of the sung phrases. While lyrics are being sung the guitar usually plays light, rhythmic patterns in the background.

Some of the famous Texas blues players are Huddie Ledbetter, Lightnin' Hopkins, and Albert Collins.

The third and final classification is the more familiar blues style. The east coast blues is the lightest of the blues styles. The blues scene from this region, the Chicago area primarily, seemed to emphasize instrumental techniques at the expense of the emotional intensity found in the Delta and Texas blues.

The east coast style seems to have borrowed from the Anglo-American folksongs and country music of the time. The blending of the styles brought about an even higher degree of sophistication in the areas of melody and harmony. This form of blues leaves an overall feeling of richness and smoothness with the listener.

The east coast style of guitar playing is characterized by a high degree of organization and uniformity. The playing, though, often sacrifices spontaneity and emotion for complexity.

Some of the well-known east coast bluesmen are Brownie McGee, Blind Boy Fuller, and Tampa Red.

As well as the three classes of blues that I've mentioned, there is a group of bluesmen that simply cannot be classed as they've developed their own unique styles and techniques of performing and playing blues. For the sake of this report I'll call them the originals. It is the originals that lead music in new directions and initiate growth and development. Blues music has had its share of originals and the blues of today stems directly from these originals. There were so many innovators that it is hard to name just a few without feeling you may be overlooking another important figure. But three of the biggest names I feel are Robert Johnson, Muddy Waters, and B.B. King.

— L.A.Mortimer

— More to come next issue. Watch for it.

Upcoming Musical Events

Andante

- August 9 - 12 Kerri Anderson
- August 14 - 19 Cathy McDonald
- August 22 Ponty Bone
- August 23 - 24 Grace Under Pressure
- August 25 - 26 Ellen McIlwaine
- August 28 Jan Arden
- August 29 - 30 Yard Dogs
- Aug. 31 - Sep 2 Cold Feet
- *Every Sunday in August* Cheetin' N Hurtin'

City Media Club

- August 10 Folk Fest Kick-Off with Ponty Bone, Doug Sahm, Auggie Myers, Gene Taylor & Amos Garrett
- August 11 - 12 Gene Taylor
- August 18 - 19 Fringe Kick-Off with Ponty Bone
- *Coming up in September* Ninth Avenue Blues Band with Wildchild Butler, and Gary Kolliger

Commercial (Blues on White)

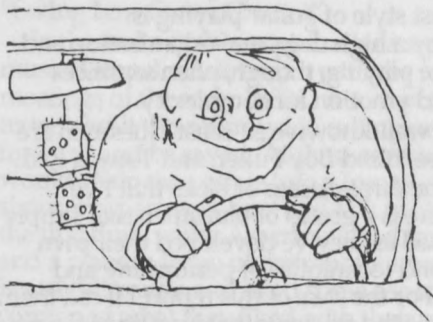
- August 7 - 12 ABB Lucky from Chicago
- August 14 - 19 Big Dreamer
- August 21 - 26 Desparate Men
- Aug. 28 - Sept 2 Three Times the Blues

Sidetrack

- August 11 - 12 Famous Blue Raincoat
- August 23 - 26 The Lincolns

David Copperfield's

- September 7 - 23 The Inkspots



Another First

Congrats go out to Mr Terry Wickham for the newest, and most "artistic" donation demolition in the recent history of the Edmonton Folk Folk Music Festival. A moment of silence please for the recently departed engine of our van! We at the newsletter salute you and have developed a deep respect for you, but please do not ask to borrow our cars!

Membership Meeting

A meeting of the Edmonton Folk Music Festival members was held on June 27, 1989 at 7 p.m. at the Ortona Armoury. Loro Carmen presented a staff report and Terry Wickham gave the artistic director's report.

A motion was passed regarding volunteers' blankets at main stage that blankets could be put down when the gate opens and picked up each evening.

On the topic of kids at parties, the following motion was passed: Children who have earned volunteer status be allowed to attend parties with a qualified adult sponsor.

The Edmonton Folk Music Festival is looking to become a society but is awaiting the Volunteer Incorporation Act. The by-law amendment for membership criteria was tabled until the next membership meeting.

Wanted: a Few Good Bodies!

It's festival time again, but soon the music will fade away into winter and the preparations will begin once again for another year. The dedication and devotion of our volunteers are reflected in the quality festival we produce each August; this year's was put together by some of the best. It is not unusual to stroll through the office at any given time and run into a handful of those special people who have clocked over two hundred (often more) hours putting heart and soul into their festival. They share a special kinship, often friendship with each other. These people enjoy the parental pain and pride of watching their baby grow over the months.

There is always room for more people to join in during the long winter months. If you would like to come in from the winter cold simply call the office and leave a message for Dawn Callan, office coordinator.

Hope we hear from you soon!

Promotion Commotion

Can it be that promo is . . . running out of gas?

Hardly!

After a brief pause for petrol, it is pumped up and on the road again.

... thanks

This festival would not have happened without the foresight of those who have gone before as well as those who are with us today.

1980 saw a group of interested people begin the Edmonton Folk Music Festival. The original board of directors consisted of Holger Peterson, chairman; Betty Jardine, secretary-treasurer; Richard Craig, vice-chair; Don Hill, vice-chair; Jan Kozma, solicitor; and Don Whalen, artistic director.

To this dedicated group of individuals we say thank you. Thanks, also, to all the office staff who have come and gone over the years. Each and every one of you have played an important part in our growth.

Volunteers - our backbone - are by far the most valuable resource. To you we say

... thanks!!

History

Help us compile our history by becoming part of the archives crew. We need interested people to organize photo albums, newspaper clippings and other memorabilia.

This year is our 10th year - time to put our past in order so everyone can share in our proud history.

Sign up at the promotion tent on the festival weekend. Turn our mausoleum into a museum...

Bingo Crew

What has 42 legs, 21 heads and works hard all year for the Festival? If you guessed the Bingo Crew, you're right! The Bingo Crew works 12 bingos - one a month - five to seven hour shifts in a valiant effort to raise funds for the Edmonton Folk Music Festival. A shift consists of walking (or running) around a crowded, smoky bingo hall selling Bonanzas and doing environment control - emptying ashtrays and picking up garbage.

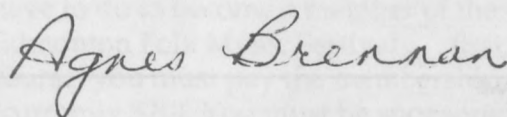
From the Chair

Once again I look forward in eager anticipation to the second weekend in August, (this year it seems so very late!). It's folk festival time — the time to meet with friends you see only on the festival weekend, the ones you keep in touch with all year and the new ones you are about to meet.

The festival means a lot to me personally as for 10 years I've had the biggest and longest birthday party you could imagine. For Jim, my husband, it means easy gift shopping - as our crafts area is the finest around. Dinner out is easy too! As well, our first granddaughter, Celine, was born during the festival weekend of '86.

Being chairman of this board only adds to my personal pleasure. Our board of nine dedicated volunteers works very hard to help make our festival a reality. I invite each and every one of you to think about the pleasures of living in Edmonton - the city of festivals. Be part of the festival spirit of friendship, love, and laughter. Be sure you help keep the folk festival a permanent summer event in Edmonton.

Support the Folk Music Festival the year round!



— Agnes Brennan, Chairman of the Board

Sound like fun? Well it is, because there's always a fellow volunteer in a yellow designer bib ready to give you a smile or tell you a joke. So, take note of the upcoming bingo dates listed in the newsletters and, if you can spare the time, call Agnes at 455-0114 to put your name on the list for extra help.

NEWSLETTER AD RATES

Full Page	(6¼" X 7¾")	\$125
Half Page	(6¼" X 3½" or 3" X 6¼")	\$75
Quarter Page	(3" X 3½")	\$50
Eighth Page	(3" X 1½")	\$30

PLEASE — HELP SUPPORT YOUR FESTIVAL!

You may be aware that the festival is in a deficit situation. All efforts are being made to help eliminate that deficit. Therefore, to that end, we wanted to make you aware that, as a not-for-profit organization, the Festival has a charitable donations number and issues receipts for tax purposes. Should you be in a position to donate, any assistance would be greatly appreciated.

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Please check if a receipt is required _____

Thank you!

Frankly Speaking

Just as everyone is gearing up for the festival, the membership committee isn't doing anything. Festival time is our slack time and we take advantage of that fact. However, we have been asked why the festival needs a membership committee at all and what does it do. So I thought I'd take up some newsletter space and tell you.

The by-laws of our articles of association, specifically Articles 5 and 9, deal with membership. The committee handles the application of these by-laws. The Companies Act, under which the Edmonton Folk Music Festival is incorporated, limits us to a membership of no more than 50 people. Now it doesn't seem fair that 50 people should make decisions for a thousand. But it is the law, and the membership committee has the job of reviewing the applications that we receive for membership to see whether the applicant meets the criteria for membership. When a new applicant is approved by the committee their name goes on a list which is brought to the board, and then to the membership committee meeting. The membership of the Edmonton Folk Music Festival accepts or rejects an application by vote. If an applicant fails to meet the criteria, he or she is informed in writing of the committee's decision. An appeal can be made to the board of directors. The board may accept the appeal by motion and the applicant's name would then be presented to the membership for a vote. There is no appeal at the membership level. If our membership is full (and it is) then the newly accepted applicants go on a waiting list from which new members are taken when and as openings occur.

We'd love to be in the position of accepting any and all applicants and the festival has

been directed by the membership to look into becoming a society which would remove the 50 member limit. Currently, board member Percy Odynak is looking into this and other options and will be reporting back to the membership committee this fall.

Membership meetings, you ask? Yes, by current by-laws the festival is directed to hold at least three meetings, one being an annual meeting. The times and dates for these meetings are set by the membership committee and members are sent a notice by mail and a general notice appears in this newsletter. The membership meetings are open to our volunteers and usually to the public. One of the requirements of membership is that you attend the meetings and if you are unable to attend, that you notify the committee prior to the meeting. That usually means calling the office and leaving a message.

Okay so that's one criteria, what do you have to do to become a member of the Edmonton Folk Music Festival . . . first, of course, you must pay the membership dues (currently \$20). You must be sponsored by three current volunteers . . . and you must be a two-year volunteer yourself. Also, we need commitment above and beyond the minimum shifts of the festival weekend.

That's membership in a nutshell. So if you think about it, by next year we should have room for all who want to become members. We need you and your input.

— Frank French

A Motley Crew . . .

Like it or not, this is your Newsletter Crew.
 — Well, we had this empty page, see . . .

WIN! Guess all the names of the crew,
 and **WIN THIS NEWSLETTER**
 (really, no strings attached)



1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

10 _____

- 1: Mardy
 2: Stephanie
 3: Mort
 4: Karen
 5: Lori
 6: Dawn
 7: Ray
 8: Some Guy
 9: Neil
 10: Christine

Folk Music Crossword

Across

1. Joni _
6. Action word
8. _ and behold
9. Mollusk band
11. Female kin
12. Hardy
14. Rower
16. Opposite of don't
17. Ticket-taking crew
19. Sweet stuff
21. Thickening agent
22. Lonely number
23. Heavy _
24. See 10 down
26. To _ or not . .
27. That is (Lat.)
29. Buffalo

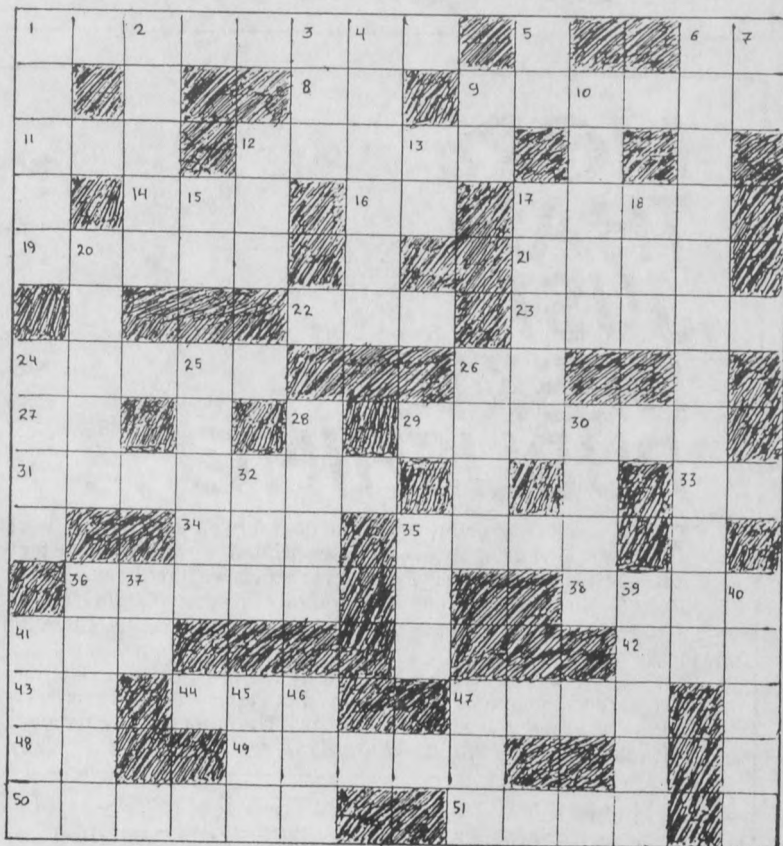
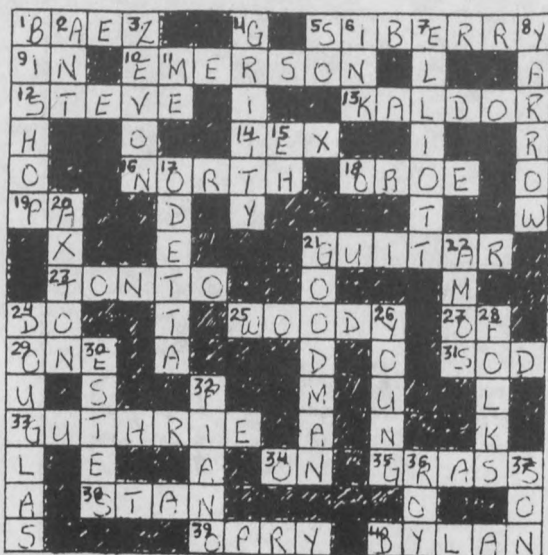
31. Crew with stop signs
33. Media source
34. Hearing organ
35. Conception
36. Crew that organizes fun times
38. Folk tales
41. Precious stone
42. Color
43. Pronoun
44. Volcanic residue
47. _ and dance
48. About
49. Musical instrument
50. Theatrical events
51. Sign gas

Down

1. What the festival's about
2. *Four Strong Winds* composer
3. Electric Light Orchestra (abbr.)
4. Third Mr. Wainwright
5. Possessive pronoun
6. The crew that sells
7. Else
9. Exclamation
10. Crew that sets up sound equipment
12. Attempt
13. Leave
15. Advertisement (abbr.)
17. Scrabble, Monopoly, etc.
18. Make lace

20. Ten Years _
24. Crew that sets up and takes down
25. Kid's crew
26. Tony _
28. Light and _
30. Spoken
32. Opposite of thin
35. See 2 down
36. _ Paul and Mary
37. Morning
39. Musical instrument
40. Prepares for publication
41. Surround
45. Health club
46. Towel word
47. Male offspring

Previous puzzle solved.



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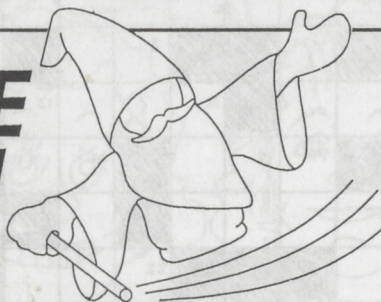
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